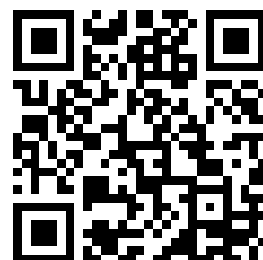

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FINE ARTS

CHRISTMAS BOOKS.

Raphael's Madonnas and other Great Pictures, reproduced from the Original Paintings, with a life of Raphael by K. Károly (Bell & Sons), is a handsome book and admirably illustrated. 'Les Vierges de Raphaël' of Gruyer, an exhaustive and, so far as it goes, valuable work, published in 1869, was the compilation of a serious student who had long devoted himself to Raphael, and from a literary point of view went far to supply what was wanted; but the lack of adequate plates was a fatal defect. Moreover, since its publication a good deal of critical material and some biographical matter have accrued which throw further light on a fascinating subject, and the generosity of owners who have lent cabinet Raphaels for public exhibition in London, Paris, and Munich, the acquisition of works of the master by public galleries, and the increased facilities for travelling have made Raphael more popular than ever. No fewer than three of his Madonnas are now in public galleries in London, whereas in 1862 there was not one to be seen in this country outside a private collection. All this compels us to regret that the expectations roused by the announcement of the work before us are disappointed. The letterpress, though intelligent and sympathetic, is neither critical nor exhaustive. Nor is it free from errors of judgment; thus p. 12 of the memoir makes it appear that the fact of there being a drawing of it in the Academy at Venice is a voucher for the Raphaellesque authorship of Morris Moore's 'Apollo and Maryas' in the Louvre. Again, p. 27 wrongly tells us that the Cartoons "were neglected during the Commonwealth," and there is not a word of recognition of the part the Protector took in keeping them in England. Furthermore, while the volume comprises a decidedly bad print, the worst of the series, after the 'Madonna Diotalevi' at Berlin (which Signor Morelli was

weak enough to believe was "painted by Raphael"), the writer omits to mention the much finer 'Vierge à la Légende,' of which E. Förster made a charming line engraving, and which is quite as likely to be genuine. Besides this, Kugler is quoted as thinking that the 'Madonna Verde,' at Vienna, shows the influence of Leonardo more than any other master. On the contrary, the influence most prominent in it is, undoubtedly, that of Fra Bartolommeo. Finally, more than one Madonna is described in this book which we do not believe Raphael had any share in. In spite of all this, however, 'Raphael's Madonnas' honourably fulfils the intentions of the publishers if they merely designed to produce a gift-book of the better sort. The letterpress is distinctly instructive for those who wish to study the development of the master's art in its various stages. The compiler wisely relies on the 'Raphael' of MM. Crowe and Cavalcaselle, and, so far as he goes, he supplies history enough for the general reader. The prints are arranged chronologically; but there should have been a list of engravers of Raphael's Madonnas. Some of the plates leave much to be desired; for instance, those which misrepresent the 'Madonna del Baldacchino,' the 'Colonna Madonna,' 'La Belle Jardinière,' the 'Madonna di Casa d'Alba,' and the 'Madonna Ansidei.' The history of the last given here is not complete. On the other hand, several of the plates are highly satisfactory, and the book, despite its shortcomings, is by far the best of the kind.

Raphael's Madonnas & other
great Pictures.



LONDON : YORK ST., COVENT GARDEN
AND NEW YORK : 66, FIFTH AVENUE
CAMBRIDGE : DEIGHTON, BELL & CO.

Raphael's Madonnas & other great pictures

reproduced from the
original paintings

with a life of Raphael
and an account of his chief works

by Karl Károly, *author*

Frank T. Charles

London & New York: George Bell & Sons

MDCCCXCIII

" His heavenly face a mirror of his mind,
His mind a temple for all lovely things
To flock to and inhabit."

ROGERS.

" L'illustre Raphaël, cet immense génie,
Pour peindre eut une force, une grâce infinie,
Et tout ce que forma l'adresse de sa main,
Port un air noble et grand, qui semble plus qu' humain."

CHARLES PERRAULT, *Le Siècle de Louis le Grand.*

TO
SIR JOSEPH A. CROWE, C.B., K.C.M.G.,
BY KIND PERMISSION,
THIS BOOK IS DEDICATED
BY
THE AUTHOR.

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PREFACE.

THE world never tires of its best work, and for more than three hundred years the paintings of Raphael have been the admiration of mankind. They have been reproduced in many different ways, but the present work is, as far as the author is aware, unique in two points, viz. :

1. As the first attempt to give reproductions of the whole series of Madonnas by Raphael, those only being omitted which are universally acknowledged to be unauthentic.

2. From the fact that the fifty-four reproductions here given have, in all cases, been made from the pictures themselves and not from engravings.

The famous engravings of Raphael's works by Morghen, Longhi, Toschi, Desnoyers, and other eminent engravers, have for many years been invaluable in making these masterpieces known to the world, and the author does not wish to detract in any way from their value; but it must be obvious that with the wonderful aid of photography and the accurate processes of its reproduction, which have been raised to such a state of perfection during the last few years, much better and more authentic representations of these celebrated paintings can now be given.

The author's cordial thanks are due to the Earl of Ellesmere, Earl Cowper, the Duc d'Aumale, and the owner of the Madonna della Torre, for kindly allowing the pictures in their possession to be photographed specially for this work, to the Earl of Ashburnham for permission to photograph the Madonna di Sant' Antonio at South Kensington, and also to the proprietors of several copyright photographs, for the right to reproduce them here.

No attempt has been made to give an entirely new Life of Raphael, but the principal events in the existence of that "divine" artist have been enumerated, and historical and critical accounts of his chief works have been compiled from the best authorities.

The descriptions of Vasari, owing chiefly to their quaintness and originality, have, in many cases, been retained, but mistakes and misstatements in his work have been corrected in accordance with the

prevailing opinions of modern authorities. The letters C. and C., used at the end of quotations, designate the well-known life of Raphael by J. A. Crowe and G. B. Cavalcaselle, who have kindly allowed these citations to be made.

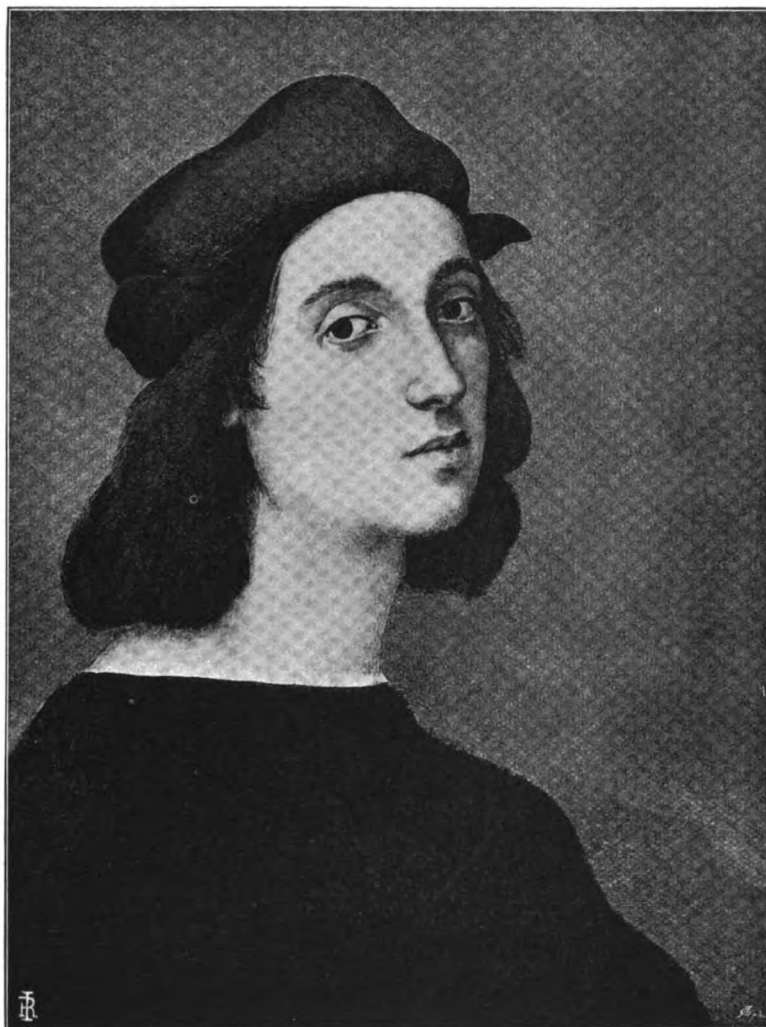
An index to Raphael's chief works will be found at the end.

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With the exception of those marked otherwise, the blocks have all been made by Angerer and Göschl, Vienna, from photographs by various firms.



PORTRAIT OF HIMSELF. UFFIZI.

Reproduced, by permission, from a photograph by Fratelli Alinari, Florence.

MEMOIR.

5 VASARI,¹ in his life of Raphael, says :

“The large and liberal hand wherewith Heaven is sometimes pleased to accumulate the infinite riches of its treasures on the head of one sole favourite, showering on him all those rare gifts and graces which are more commonly distributed among a larger number of individuals, and accorded at long intervals of time only, has been clearly exemplified in the well-known instance of Raphael Sanzio of Urbino.

“No less excellent than graceful, he was endowed by nature with all that modesty and goodness which may occasionally be perceived in those few favoured persons who enhance the gracious sweetness of a disposition more than usually gentle, by the fair ornament of winning amenity, always ready to conciliate, and constantly giving evidence of the most refined consideration of all persons and under every circumstance. The world received the gift of this artist from the hand of nature when, vanquished by art in the person of Michael Angelo, she deigned to be subjugated in that of Raphael, not by art only but by goodness also. And of a truth, since the greater number of artists had up to that period derived from nature a certain rudeness and eccentricity which not only rendered them uncouth and fantastic, but often caused the shadows and darkness of vice to be more conspicuous in their lives than the light and splendour of those virtues by which man is rendered immortal ; so was there good cause wherefore she should, on the contrary, make all the rarest qualities of the heart to shine resplendently in her Raphael, perfecting them by so much diffidence, grace, application to study, and excellence of life, that these alone would have sufficed to veil or neutralize every fault, however important, and to efface all defects, however glaring they might have been. Truly may we affirm that those who are the possessors of endowments so rich and varied as were assembled in the person of Raphael, are scarcely to be called simple men only, they are rather, if it be permitted so to speak, entitled to the appellation of mortal gods ; and further, we are

¹ Giorgio Vasari (1512-1574), the biographer, was a painter of the Florentine School, of second-rate merit, and a follower of Michael Angelo.

authorized to declare, that he who by means of his works has left an honoured name in the records of fame here below, may also hope to enjoy such rewards in heaven as are commensurate to and worthy of their labours and merits."

Raphael, or Raffaello, as he himself wrote his name, was the son of Giovanni Santi, and was born in Urbino, "a most renowned city of Italy," in one of the prettiest parts of the Apennines, on Good Friday, March 28th, 1483.¹ He died in Rome on Good Friday, April 6th, 1520.

RAPHAEL'S FAMILY.

The Santi family was originally from Colbordolo, a small town in Umbria. They were first called "del Sante," or "de Sanctus," and it was not until Vasari's time that, according to Italian custom, the name was translated to "Sanzio," or "Santi," from the Latin Sanctus. Peruzzolo Santi, the grandfather of Giovanni Santi, was married and settled at Colbordolo in 1418, but his small property having been plundered by Sigismondo Malatesta in 1446, the family moved, in 1450, to the capital of Urbino. Giovanni's father was a huckster, and in 1464 he purchased a house in the Contrada del Monte (now called the Contrada del Raffaello) at Urbino, famous now as the birthplace of Raphael.

Giovanni Santi, who was born about 1435, was a fairly good painter, exercising his art chiefly at his home in Urbino. Vasari says of him that he was a painter of no great eminence, but this is evidently in comparison with his son, and on comparing the works of Giovanni with those of many masters his contemporaries, he will be seen to be rather a good than a merely tolerable artist. Paintings from his hand are still to be seen at Urbino, as well as in Fano, Pesaro, Montefiore, Gradara, and Cagli, with some others in the Brera, at Milan.² However, there are no works by him in Perugia, and his visit there, as described by Vasari, is not authenticated by any known documents.

The father of Raphael was a man of refined habits and highly cultivated mind, and he possessed a gentle and affectionate disposition and pleasing manners.³ The first wife of Giovanni Santi, and the mother of Raphael, was Magia, daughter of Giovanni-Battista Ciarla, a thriving

¹ Many authors, notably Passavant, basing their facts on the inscription on Raphael's tomb, give his birth as April 6; but the last editors of Vasari, as well as Robinson, Springer, Müntz and J. A. Crowe and Cavalcaselle, agree that the date was Good Friday, March 28.

² See Passavant, vol. i., and its appendix.

³ See Vasari, also Pungileoni, "Elogio Storico di Giov. Santi," Urbino, 1822.

merchant of Urbino. She died on October 7th, 1491, when Raphael was only eight years old, and Giovanni married a second time on May 25, 1492, Bernardina, the daughter of a goldsmith, Pietro di Ponte. It is claimed by some writers that his step-mother caused Raphael much vexation at a later period ; but others, on the contrary, affirm that she was always one of his best friends. Giovanni Santi died August 1, 1494, when Raphael was eleven years old. He left a fortune amounting to 860 florins, equivalent to about £1,200 or \$6,000 in our money.

At the time of Raphael's birth Giovanni had already one son, but this child died in 1485. He had afterwards one, or as some authors say, two daughters, who both died young. Vasari remarks : " He was perfectly competent to direct his children into that good way which had not, for his misfortune, been laid open to him in his younger days. And first, as he knew how important it is that a child should be nourished by the milk of its own mother, and not by that of the hired nurse, he determined when his son Raphael (to whom he had given that name at his baptism, as being one of good augury) was born to him, that the mother of the child should herself be the nurse. Giovanni further directed that in its tender years the boy should rather be brought up to the habits of his own family, and beneath his paternal roof, than be sent where he must acquire habits and manners less refined, and modes of thought less commendable, in the houses of the peasantry, or other untaught persons."

FIRST TEACHERS.

It has been proved by documentary evidence that Raphael was not taken by his father to study under Perugino at Perugia, as Vasari states ; and, although some other writers claim that he was sent there shortly after his father's death, by the care of his maternal uncle, Simone Ciarla, and that of his guardian, Don Bartolommeo, it is now generally believed that he did not enter Perugino's studio until the beginning of 1500, when he was in his seventeenth year. Perugino was little in Perugia between 1494 and 1500, and there is no proof that Giovanni Santi ever went there. Giovanni may have taught his little son the rudiments of drawing and painting, but his first real teacher in the art was Timoteo Viti,¹ and he

¹ For proofs of this see Morelli, "It. Mast. in Ger. Galleries," p. 285, etc. Timoteo Viti (or Vite) was born in Urbino in 1467, and died in 1523, being sixteen years older than Raphael. Viti was the most eminent pupil of Francesco Francia (1450-1517) ; between him and Raphael there was a lasting friendship.

also may have received some instruction from Luca Signorelli, who was in Urbino at that time.

IN PERUGINO'S STUDIO.

About the year 1500 Raphael went to Perugia and entered the studio of Perugino, rather as an assistant than as a pupil, for he had already attained considerable proficiency in his art. In Perugino's studio Raphael's chief associates were Andrea di Luigi of Assisi, called "l'Ingegno," Domenico di Paris Alfani, who became an intimate friend of Raphael, and later acted as his agent in Perugia, Cesare di Francesco di Rossetti, a famous goldsmith of Perugia, Gaudenzio Ferrari of Balduccio, whose best works are at Milan, and others.

At the time when Raphael entered his studio Perugino was in the prime of life and at the height of his fame. He was then the most popular painter of his day, and he had more orders than he could possibly attend to ; consequently he employed numerous assistants. Perugino was the son of Vannucci, a respectable peasant, who lived at Città della Pieve, where Perugino was born in 1446. He had worked with Leonardo da Vinci under Verrocchio at Florence, and in 1491 he became a permanent resident of that city, and opened a regular shop ; but he went often to Perugia to paint pictures, and resided there more or less until 1503. He died of the plague in 1524.

When Perugino was absent from Perugia he left his studio there in charge of Pinturicchio, and Raphael learnt much from him. Pinturicchio's real name was Bernardino Betti Biagi. He was born near Perugia in 1454, and was called Pinturicchio (" the little painter ") to distinguish him from a Perugian contemporary, also named Bernardino, whose mediocre pictures were often confounded with his. He died in 1513.

Raphael's first independent order was given in 1500 by the Città (" City ") di Castello for a banner for a procession, which is still preserved there, and a Crucifixion, with four saints in adoration, for Santa Trinità in that city. These works, however, Raphael executed in Perugia. The latter came into the collection of Cardinal Fesch at Rome, and in 1847 into that of Lord Ward, London. Vasari says of it : " If it were not for the name of Raphael upon it, it would be supposed by everyone to be a work of Pietro Perugino."

Speaking of the influence of Pietro Perugino over Raphael, Vasari remarks :

" It is a well-known fact that while studying the manner of Pietro,

Raphael imitated it so exactly at all points, that his copies cannot be distinguished from the original works of the master, nor can the difference between the performances of Raphael and those of Pietro be discerned with any certainty. This is proved clearly by certain figures which the former executed in a picture painted in oil in the Church of San Francesco, for Madonna Maddalena degl' Oddi. The subject of this work is the Assumption of the Virgin, and the figures here alluded to are those of Our Lady and the Saviour himself, who is in the act of crowning her; beneath them and around the tomb are the apostles, who contemplate the celestial glory, and at the foot of the painting, in a predella divided into three stories, is the Virgin receiving the Annunciation from the Angel, the Adoration of the Magi, and the Infant Christ in the Temple, with Simeon, who receives the Divine Child in his arms. This painting is without doubt executed with extraordinary diligence, and all who have not a thorough knowledge of the manner of Pietro will assuredly take it to be the work of that master, whereas it is most certainly by the hand of Raphael."

The picture above described is now in the Vatican.

Raphael was kept busily employed during the four years that he spent in Perugino's studio, and he painted numerous pictures during that time. Besides those mentioned above, among these early works of his which are considered authentic, are the three following Madonnas, "Solly" (Berlin), "with Sts. Jerome and Francis" (Berlin), and "Connestabile" (St. Petersburg). The "Madonna Diotalevi" (Berlin) may be an early work of Raphael, but it is usually assigned to Perugino.

The other important works belonging to Raphael's first period, during his stay in Perugia, are, according to Passavant, the following :

"The Resurrection" (Vatican), "The Infant Jesus caressed by St. John" (Perugia), "The Archangel Michael," *le petit* (Louvre), "The Archangels Michael and Raphael" (National Gallery), "St. Sebastian" (Bergamo), "Mary Magdalen and St. Catherine" (Camuccini collection, Rome), "Vision of a Knight" (National Gallery), and "Portrait of a Young Man" (Kensington Palace). Passavant also includes the "St. George" of the Louvre; but this was painted in 1506.

According to Vasari, Raphael was taken, in 1502, to Siena by Pinturicchio, as the latter had received an order from Cardinal Piccolomini, who the next year became Pope Pius III., to paint the library in the Cathedral there. Raphael went as Pinturicchio's chief assistant, and in Vasari's life of the latter artist he attributes to Raphael all of the designs and cartoons for this work.

Raphael left Perugino's studio in 1504, and first went to Città di Castello, where he painted a picture for the Church of Sant' Augustino, representing the Coronation of San Niccolò da Tolentino, who tramples the figure of Lucifer beneath his feet, while the Almighty Father is seen in the heavens above. This work was lost amidst the disorders of the French Revolution, in the first years of the present century.



MARRIAGE OF THE VIRGIN. MILAN.

Reproduced by permission from a photograph by Fratelli Alinari, Florence.

For the Church of San Francesco in the same city, Raphael painted a small picture called the "Sposalizio," or the Marriage of the Virgin.

This far-famed picture was painted by Raphael in 1504, while he was still in Perugino's studio. It had been ordered for the Church of San Francesco in Città di Castello, and it remained there until 1798, when it was taken away by General Lechi, the commander of a French brigade. It afterwards passed into the hands of Count Salazar, who left it to the

Ospedale Maggiore at Milan. From that hospital it passed to the Brera gallery (No. 270).

It is on wood, and signed, on the moulding of the arcade, "Raphael Urbinas. MDIIII."

In the legend of the Virgin's life, it is related that there were many competitors for her hand. The High Priest ordered every unmarried man of the house of David to lay a rod on the altar, and declared that he whose rod should give forth buds should be the husband of Mary. Among the rivals was Joseph, an elderly man, and a widower, who had already sons and grandsons; his rod alone budded, and as it did so a dove descended from heaven and lighted upon it. Among the Jews marriage was a civil contract rather than a religious ceremony; this explains why the espousals are represented taking place in the open air or outside the Temple.

The Virgin is attended by five young women, and St. Joseph by five young men. The latter are some of the rejected suitors; the one in the foreground breaks his rod. In the background is a charming polygonal temple.

The composition of the picture closely resembles the "Sposalizio" of Perugino, now at Caën.

FIRST VISIT TO FLORENCE.

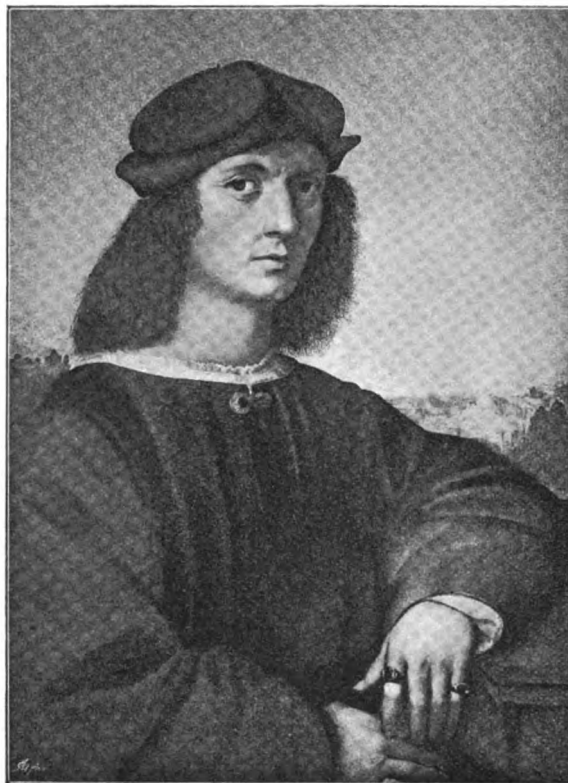
The first visit of Raphael to Florence took place in 1504, as we learn from a letter bearing date the 1st of October in that year, from Giovanna, Duchess of Sora, sister of the Duke of Urbino (Francesco Maria della Rovere), to Pietro Soderini, who was then Gonfaloniere of the Florentine Republic, which Raphael took with him, and wherein the Duchess calls the painter "a discreet and amiable youth."

The reason assigned by Vasari for Raphael's visit to Florence, "on account of the reports which had reached him concerning the cartoons which Leonardo da Vinci and Michael Angelo had made in competition for the Sala del Papa at Florence," cannot be true, for these cartoons were not completed until 1506. What Vasari here relates must have taken place at a subsequent period.

The first picture which Raphael painted during his first visit to Florence was the "Madonna del Gran' Duca." His next works of this kind were the "Madonna Cowper," of 1505, and the "Madonna di Terranuova," and the "Madonna di Casa Tempi." About these latter,

however, there is some doubt as to their exact dates, but they were probably painted during the years 1504-1505.

Raphael only remained in Florence a short time, and in 1505 he returned to Urbino, where, according to Vasari, he was obliged to go, "as his affairs were in much confusion." He went back to Florence, however, the next year, and resided there until 1508. He seems to have been in Perugia in 1506, for he executed the "Madonna Ansidei"



PORTRAIT OF ANGELO DONI. PITTI.

Reproduced by permission from a photograph by G. Brogi, Florence.

(National Gallery), for the Church of San Fiorenzo in Perugia, and that picture is dated "MDVI."

Vasari says that while abiding in Urbino Raphael painted two Madonnas "for Guidobaldo di Montefeltro, who was then Captain-General of the Florentines." Some authorities think that Vasari was mistaken in the name of the person for whom these pictures were painted, and it is now generally believed that they are those called "Madonna Connestabile" and the "Madonna of Orleans," executed for Alfonso di

Diamente, who was the uncle of Raphael's friend Domenico di Paris Alfani. See further account of these works, pages 60, 76.

Having completed these works and arranged his affairs, Raphael returned to Perugia, and for the Monastery of San Servo, a small convent of the Order of Camaldoli, in that city, he painted a fresco for the chapel of Our Lady. The subject of this work is Christ in Glory, with God the Father, surrounded by angels, and six figures of saints seated, three on



PORTRAIT OF MADDALENA DONI. PITTI.

Reproduced by permission from a photograph by G. Brogi, Florence.

each side: San Benedetto, San Romualdo, and San Lorenzo on one side, with San Girolamo, San Mauro, and San Placido on the other. This picture, for a work in fresco, was considered very beautiful. Having suffered much injury, this fresco was restored some years ago by the painter Giuseppe Carattoli. The upper part only was painted by Raphael, whose name was added after his death, the lower part being by Perugino.

During Raphael's stay in Florence, about 1505, he was commissioned

C



ST. CATHERINE OF ALEXANDRIA. NATIONAL GALLERY.

by ANGELO DONI, a wealthy citizen of Florence, a great lover of the fine arts, to paint portraits of that gentleman and his wife. These portraits were executed on wood, while Raphael was greatly influenced by the works of Leonardo da Vinci. In the likeness of Maddalena Doni, who belonged to the wealthy family of the Strozzi, the Florentine bankers, the pose of the head, the arrangement of the hands, and the general style of the portrait resemble those of Leonardo's "Giaconda," in the Louvre.

These were Raphael's first attempts at portrait painting, except the two youthful portraits of himself which he had previously executed.

These portraits were originally in the house of Doni, in the Via dei Tintori, Florence, where they remained until the death of the last member of the Doni family, Pietro Buono, in the present century. They then passed into the hands of the Doni of Avignon, who sold them to Leopold II. of Tuscany, in 1826, for 2,500 sequins, or about 28,000 Italian lire (about \$6,000 or £1,200).¹ They are now in the Pitti (Nos. 59 and 61), at Florence.

In 1506, when twenty-three years old, and when he was residing in Florence, Raphael painted a portrait of himself for his maternal uncle, Simone Ciarla, of Urbino, for whom he always had great affection.

This fine portrait remained in Urbino until it was transferred to the Academy of St. Luke, founded in Rome in 1588. Afterwards the Academy sold it to Cardinal Leopoldo de' Medici for a sum sufficiently large to pay for the construction of the façade of the church of S. Martina e S. Lucia in Rome. Since that time it has been in the collection of portraits at the Uffizi. This picture has been cleaned and much repainted, but a copy of it by Timoteo Viti in the Borghese collection, Rome, indicates what was its original colour.

The painter regards the spectator with a sweet and melancholy expression.²

"He had a regular, agreeable, and delicate face, the features well proportioned, the hair brown, the eyes the same colour, full of sweetness and modesty." (De Quincy.)

SECOND VISIT TO FLORENCE.

Raphael's second sojourn in Florence, from 1506 to 1508, was very prolific in the number and beauty of the works which came from his

¹ See Gotti, "Gall. di Firenze," p. 182.

² For a full account of these and other pictures in Florence, see Karl Károly's "Guide to the Paintings of Florence," London, Bell, 1893.

brush. The ten following Madonnas were painted at that time¹:—"Di St. Petersburg;" "With the Palm;" "Of Orleans;" "In the Meadow," dated 1506; "Cardellino;" "Canigiani;" "Del Cordero," dated 1507; "Di Sant' Antonio;" "La Belle Jardinière," dated 1507; and "Cowper," of 1508.

To this period belongs the St. Catherine of Alexandria, now in the National Gallery. The saint is seen to the knees. She places her right hand on her bosom, and her left on the wheel, the instrument of her torture. She lifts her head with an expression of holy enthusiasm towards a ray of light from heaven.

The picture is well preserved. It was formerly in the Aldobrandini collection, Rome, and was purchased by Mr. Day, who sold it to Lord Northwick for £2,000, or \$10,000. Later the National Gallery (London) acquired it from Mr. William Beckford, of Bath.

At this time Raphael painted a St. George and the Dragon (1506), and a St. Michael, both of which are now in the Louvre, and are said to have been painted for Guidobaldo di Montefeltro, Duke of Urbino, probably in commemoration of his victory over Caesar Borgia.²

The "Apollo and Marsyas," a masterpiece of a different style, purchased from Mr. Morris Moore for the Louvre for 200,000 francs, and the authenticity of which is vouched for by a drawing in the Academy at Venice, was also painted at this period.

Raphael was evidently well received in Florence, and Vasari relates that:

"Arrived at that place he found the city pleased him equally with the works he had come to see, although the latter appeared to him divine; he therefore determined to remain some time, and soon formed a friendly intimacy with several young painters, among whom were Ridolfo Ghirlandaio, Aristotile San Gallo, and others. He was, indeed, much esteemed in that city, but above all by Taddeo Taddei, who, being a great admirer of distinguished talent, desired to have him always in his house and at his table. Thereupon Raphael, who was kindness itself, that he might not be surpassed in generosity and courtesy, painted two pictures for Taddeo, wherein there are traces of his first manner, derived from Pietro, and also of that much better one which he acquired at a later period by study."

¹ See accounts of these Madonnas further on.

² Caesar Borgia had deposed Guidobaldo in 1502, but the latter reconquered his Dukedom the same year, and left it, at his death in 1508, to his adopted son, Francesco Maria della Rovere, nephew of Pope Julius II.

These pictures are the "Madonna with the Palm" (Bridgewater House), and the "Madonna in the Meadow" (Vienna). (See pages 74, 78.)



ST. GEORGE AND THE DRAGON. LOUVRE.

Taddeo Taddei was the learned friend of Cardinal Pietro Bembo, who had great affection for Raphael.

At this time Raphael also painted the St. George with a lance, now in the Hermitage, St. Petersburg, and the St. George of the Louvre.

Raphael also formed a close friendship with Lorenzo Nasi, a wealthy Florentine citizen, for whom he painted the "Madonna del Cardellino" (see page 80).

Raphael made a diligent study of the frescoes in the Brancacci Chapel of the Carmine, in Florence, and it is said that he copied them seven times.¹ These frescoes were commenced in 1423 by Masaccio and completed in 1484 by Filippino Lippi.² They became of the greatest importance in the education of succeeding artists. They formed a new era in art, and afforded instruction to the greatest painters of the "Cinque Cento" period.

"Oft till the day was gone, Raffaele himself;
Nor he alone,"

studied the mural paintings in this little chapel.

About 1507 Raphael made the acquaintance of the artist Baccio della Porta, then known as Fra Bartolommeo, in consequence of his having become a Dominican monk a few years previous. Vasari affirms that the manner of that painter pleased Raphael greatly, "wherefore he took no small pains to imitate his colouring, teaching that good father on his part the rules of perspective, to which the monk had not previously given his attention."³

Raphael was certainly greatly influenced by his residence in Florence, and by the study of the works which he found there. At that time he saw the cartoons which Leonardo da Vinci and Michael Angelo had designed in competition for the Great Hall of the Palazzo Vecchio to be executed in fresco, though that was never accomplished. Leonardo's cartoon represented a "Cavalry Skirmish" and Michael Angelo's, "Bathing Soldiers." Referring to the influence of these and other Florentine works on Raphael, Vasari remarks:

"After Raphael had been in Florence he is known to have much changed and improved his manner, from having seen the many works by excellent masters to be found there; nay, the manner afterwards adopted by him was so little in common with his earlier one, that the works executed in the latter might be supposed to be by a different hand, and

¹ In one of his frescoes in the Vatican, Raphael introduced the figures of Adam and Eve, from the "Expulsion" by Masaccio, without changing them much.

² For a full account of these frescoes see Károly's "Guide to the Paintings of Florence," pp. 211-218.

³ That is the reason why we assign a later date to the "Madonna di Sant' Antonio" than the one given by Vasari.

one much less excellent in the art. . . . What he saw in the labours of Leonardo and Michael Angelo caused him still more zealously to prosecute his studies; he consequently attained to an extraordinary amelioration of manner, and made still further progress in art."

Raphael must also have been acquainted with Mariotto Albertinelli, who about this time formed an art partnership with Fra Bartolommeo. Raphael's acquaintances must likewise have included Leonardo da Vinci, who resided in Florence from 1503 to 1516, as well as the younger artists Francia Bigio and Andrea del Sarto. These last named were about the same age as Raphael, and were in partnership.

PERSONAL APPEARANCE.

At this time Raphael was between twenty-three and twenty-five years old. In person he was most agreeable, having very amiable manners and a pleasing appearance. His frame was not large, and rather feeble, his head small, and his neck long. His features were regular and delicate and well-proportioned; his hair brown, his eyes of the same colour, with eyebrows of faultless arching, and large eyeballs protected by broad upper lids; his eyes had a very sweet and modest look, and the tone of his face bordered on the olive; the expression was that of grace and sensibility. His manners were full of charm and grace, and his style of dress was elegant.

According to Vasari, Raphael was called to Perugia for a short time, during his second Florentine sojourn. There he executed a picture for the Church of San Bernardino, in Perugia. This work had been ordered before he left Perugino's studio by Madonna Atalanta Baglioni, but he could not then comply with her wishes. He prepared the cartoons for it in Florence, and then proceeded to Perugia to execute it. Vasari says of it:

"In this most divine picture there is a dead Christ, whom they are bearing to the sepulchre, the body painted with so much care and freshness that it appears to have been only just completed. When occupied with the composition of this work, Raphael had imagined to himself all the grief and pain with which the nearest and most affectionate relatives see borne to the tomb the corpse of one who has been most dear to them, and on whom has, in truth, depended all the honour and welfare of the entire family. Our Lady is seen to be sinking insensible, and the heads of all the weeping figures are exceedingly graceful; that of San Giovanni most particularly; his hands are clasped together, and he bends his head with an

expression which cannot but move the hardest heart to compassion. Truly may we say that whoever shall consider the diligence and love, the art and grace exhibited in this work, has good reason to feel astonishment, and it does indeed awaken admiration in all who behold it, not only for



THE ENTOMBMENT. ROME.

Reproduced by permission from a photograph by Fratelli Alinari, Florence.

the expression of the heads, but for the beauty of the draperies, and in short for the perfection of excellence which it displays in all its parts."

This justly celebrated work was purchased by Pope Paul V. (1565) for the Borghese collection. It is now (1894) in the Villa Borghese,

Rome. The tympan belonging to this picture, representing God the Father, with uplifted hands, is still in the Church of San Francesco, at Perugia.

When Raphael, having completed this work, returned to Florence for the third time, he received a commission from the Dei, Florentine citizens, to paint the altar-piece for their chapel in the Church of Santo Spirito. This is the picture called the "Madonna del Baldacchino" (see page 94); it was only commenced by Raphael.

At this time, Raphael painted a picture which was ordered by Filippo Sergardi, who sent it to Siena. It is generally claimed that this is the "Belle Jardinière" (see page 88), however, Rumohr and Waagen both agree that it was the "Madonna Colonna" (see page 90), which Raphael left with Ridolfo Ghirlandaio, on his departure from Florence, "to the end that he might finish an azure garment which was still wanting when Raphael left Florence," as Vasari says.

FRESCOES.

About the middle of the year 1508 Raphael was invited to Rome by Pope Julius II. (della Rovere, ruled 1503-1513), to assist in the decoration of the state apartments of the Vatican, and on which he was engaged until his death. His introduction to Julius II. was probably effected by his patron, the Duke of Urbino, Francesco Maria I. della Rovere, nephew of the Pope, to whom Raphael had been known since his childhood, and not, as Vasari affirms, by Bramante of Urbino, who was not related to Raphael, and was but his fellow townsman and acquaintance.

On his arrival in Rome, Raphael was received with great kindness by Julius II., who prided himself upon being a good patron of the fine arts. The artist was young, being only twenty-five years old, but he had already attained a high consideration and considerable reputation in the artistic world. The Pope commanded Raphael to commence work at the Vatican immediately, and the first of his frescoes there, as well as the first painting which he did in Rome, as the chief authorities now agree, was the "Disputà," although Vasari places the "School of Athens" first.

A large part of the rooms in the Vatican had already been decorated by different masters. Piero della Francesca, and Bramontino of Milan, had painted there under Pope Nicolas V. (ruled 1447-1455), Bartolommeo della Gatta, abbot of San Clemente in Arezzo, and Luca Signorelli under Sixtus IV. (della Rovere, ruled 1471-1484), and Perugino and Sodoma, during the pontificate of Julius II.

The "Disputà" is so called from a mistaken impression that it refers to a dispute concerning the doctrine of transubstantiation. It is considered by many to be Raphael's greatest work, and is without a rival in the history of mural decorative paintings of that time.

In the same hall, called the "Stanza della Segnatura," Raphael painted on the opposite wall a large fresco known as "The School of Athens," representing the portico of a Grecian temple, with fifty-two figures, chiefly prominent philosophers of Greece.

"Among the figures in this painting is Diogenes with his cup; he is lying on the steps, an extremely well-imagined figure, wrapt in his own thoughts, and much to be commended for the beauty of the form and characteristic negligence of the garments." (Vasari.) Upon the steps at the left are three sophists, near the group of Socrates and his listeners, amongst whom is Alcibiades. Plato and Aristotle occupy the middle of the picture, with their disciples, amongst whom is Zeno, chief of the Stoics. Among the figures on the right side there are two sceptic philosophers, Pyrrho and Arcesilaus.

"The dignity of those astrologers¹ and geometricians, who are drawing various figures and characters with the compasses on a tablet, is not to be described; among these is the figure of a youth [on the left] of most graceful beauty, who extends his arms in admiration and inclines his head; this is the portrait of Frederigo, second Duke of Mantua, who was at that time in Rome. There is also a figure stooping on the ground, and drawing lines with a pair of compasses, which he holds in his hands: this is said to be the architect Bramante, and is no less life-like than that of Frederigo, or than it would be if it were indeed alive. Beside him [on the right] is one whose back is turned towards the spectator, and who holds a globe of the heavens in his hand; this is the representation of Zoroaster; and near to this figure stands that of Raphael himself, the master of this work, drawn by his own hand with the aid of a mirror; a youthful head of exceedingly modest expression, wearing a black cap, the whole aspect infinitely pleasing and graceful."² (Vasari.)

In speaking of this fresco, which he wrongfully places as first in the series, Vasari further says:

"The composition of the whole work displays so much beauty of

¹ Astronomy and astrology were identical when Vasari wrote, in the ideas of all but the very learned.

² The older man beside Raphaël, in the extreme right foreground, is his master Pietro Perugino.

proportion and such perfection of arrangement in every part, that the master did indeed give a notable example of his capabilities therein, and clearly proved himself to be one who had resolved to retain the undisputed possession of the field against all who handled the pencil; furthermore the artist adorned this work with fine perspective views of magnificent buildings and with numerous figures, all finished in a manner so delicate and harmonious, that the excellence of the work caused Pope Julius to have all the stories of all the other masters, whether old or new, destroyed at once,¹ resolving that Raphael alone should have the glory of seeing his works preferred to all that had been done in paintings of that description up to his own time."

In the same hall Raphael painted a representation of "Parnassus."²

Raphael was engaged for three years, from 1508 to 1511, on the decorations of the apartment called the "Stanza della Segnatura," and during that time he had acquired much fame in Rome. Michael Angelo, during the same years, had been working in the Sistine Chapel, and his frescoes there were completed in 1512. It is a well-known fact that the Sistine Chapel was thrown open to the public about the time when, according to Vasari, Raphael made a surreptitious visit there. That Raphael should secretly visit the works of Michael Angelo is very unlikely, but the fact that there were many who would not have scrupled to do so, may have suggested the suspicion to Michael Angelo and his followers, and Vasari makes as much of the suspicion as possible.

It is now the general opinion among good judges, that the manner of Raphael was rather injured than ameliorated by whatever influence he may have permitted the works of Michael Angelo to exercise over it. The fresco of "Isaiah," in the Church of Sant' Augustino, Rome, is one of his feeblest works. It was completed in 1512. It suffered considerable injury from an ignorant pretender, who affected to clean it, in the reign of Paul IV., and was afterwards retouched by Daniele da Volterra, who did not improve it.

The authentic Madonnas by Raphael which belong to this time (1508 to 1514), are the following:—"di Casa d'Alba" (Russia); "Aldobrandini" (National Gallery); "di Foligno" (Vatican); "della Sedia" (Pitti), and "del Pesce" (Madrid).

The beautiful little picture called the "VISION OF EZEKIEL" is one of

¹ Vasari exaggerates in this paragraph.

² See Passavant for minute details respecting all these works. Lack of space will not permit of their being described here.

the noblest compositions of Raphael. It was painted on wood in the year 1510 by the master for Count Vincenzo Ercolani, of Bologna. Its size is 18 inches high by 13 inches. After the return of the spoils of the French



VISION OF EZEKIEL. PITTÌ.

Reproduced by permission from a photograph by Fratelli Alinari, Florence.

invasion of Italy in 1815, this picture was taken to the Pitti Palace (No. 174).

Raphael has taken the subject from the first chapter of the book of

the Prophet Ezekiel, where we find described the miraculous assemblage of the four winged figures, symbols of the Evangelists, under the received forms of an angel, a lion, an ox, and an eagle. A thin ray of light descends to the Prophet Ezekiel, near whom is a horse, and a woman with open arms.

Vasari says: "the subject of this work is Christ,¹ enthroned amid the clouds, after the manner in which Jupiter is so frequently depicted, but the Saviour is surrounded by the four Evangelists, as described in the book of Ezekiel. The earth beneath exhibits a small landscape, and this work, in its minuteness—all the figures being very small—is no less beautiful than are the others in their grandeur of extent."

Raphael now received a commission from the Pope to paint a second room in the Vatican, the "Hall of Heliodorus," which he executed between 1511 and 1514.

The fresco of "The Miracle of Bolsena" was painted by Raphael in 1512. This miracle of a doubting priest being converted to the truth by the bleeding of the sacrament, is said to have taken place in the year 1264, and under the pontificate of Urban IV., who instituted the festival of the Corpus Christi in consequence thereof, though the festival was not universally celebrated until fifty years later.²

In the "MIRACLE OF BOLSENA," Kugler especially notices the courtly humility of the priests, the rude, hardy figures of the Swiss, and above all the naïveté of the chorister-boys; and he adds:

"The colouring of this fresco, and of others of the series, has placed Raphael on a level with the masters of the Venetian School. High authorities are agreed in considering this and the other large works in these Stanze as the finest examples of fresco the art can boast."

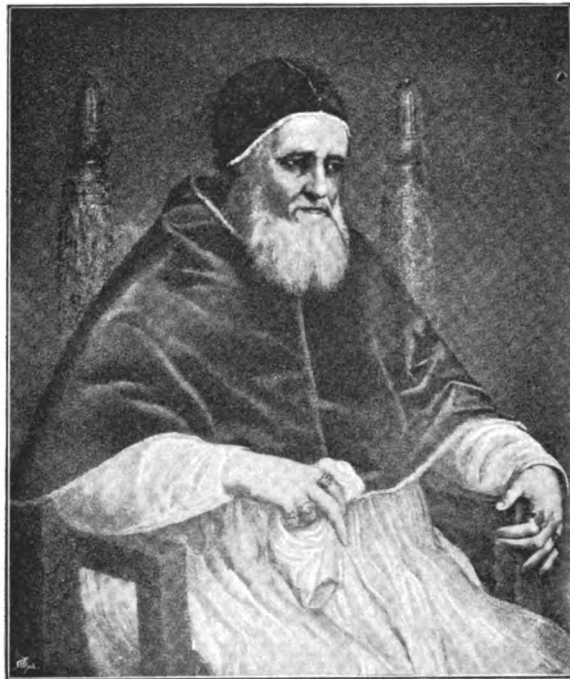
Vasari continues his description, saying:—"It may indeed with truth be said of Raphael here, as elsewhere, that as respects invention and the graces of composition, whatever the story may be, no artist has ever shown more skill, more readiness of resource, or a more admirable judgment than himself; a fact of which he has given further proof in this same place,

¹ Quatremère de Quincy declares this figure to represent not Christ, but Ezekiel himself; an opinion with which other authorities do not agree.

² Compare the fresco by Cosimo Rosselli in the Church of Sant' Ambrogio, Florence, representing the removal of a miraculous sacramental cup from the church to the bishop's palace; painted in 1486, and considered his finest work. For an account of the miracle there depicted, which took place in 1230, see Károly's "Guide to the Paintings of Florence," page 179.

where in the opposite picture he has represented San Pietro thrown into prison by Herod,¹ and guarded by soldiers.

The fresco representing the "EXPULSION OF HELIODORUS FROM THE TEMPLE" was completed in 1512, consequently before the "Liberation of St. Peter" that was previously so much extolled by Vasari. Giulio Romano is said to have worked to a considerable extent on the "Heliodorus." There are several portraits of persons then living depicted



PORTRAIT OF JULIUS II. UFFIZI.

Reproduced by permission from a photograph by G. Brogi, Florence.

as the bearers who support the chair wherein Pope Julius II. is borne along; "the figure of the Pontiff is most life-like."

Raphael painted a portrait of JULIUS II. about 1513 on wood, life-size, for the Church of Santa Maria del Popolo at Rome. There are two replicas of this in Florence, one in the Uffizi (No. 1131) and the other in the Pitti (No. 79).² The authentic ascription of these two pictures only

¹ Called in Italian "La Scarcerazione di San Pietro." Compare the fresco of the same subject by Filippino Lippi, in the Brancacci Chapel of the Carmine, Florence, painted in 1484.

² See Karl Károly's "Guide to the Paintings of Florence," pp. 27-28 and 97, for a full account of this portrait.

dates from the year 1631, when they were put down in the Florentine inventory as "di mano da Raffaello" ("by the hand of Raphael"). The original inventory (of Pesaro) of an earlier date omits the name of Raphael.

Most authorities agree that the portrait of Julius II. in the Uffizi is



ST. CECILIA. BOLOGNA.

After a photograph by C. Naya, Venice.

superior to that in the Pitti. The cartoon from which these and other replicas were taken, drawn by Raphael's own hand with coal and chalk, and the same size as the painting, is now in the Corsini Palace, Florence.

Tuscany obtained these and other valuable pictures with the dowry

of Vittoria, daughter of Frederigo della Rovere, Duke of Urbino, who married, when a child, her cousin, the Grand Duke Ferdinand II. de' Medici. Their son was the last Duke of Urbino.

Vasari and Lomazzo, who saw that original there, describe it as a marvel, "the sight of which made one tremble." When the family of Della Rovere was about extinct, in the sixteenth century, Cardinal Sfondrato transferred Raphael's original painting of Julius II. to his own palace and offered it for sale to the Emperor Rudolf II. Shortly after this all trace of it was lost, and it is not known what became of it.

Julius is seen to the knees, in a red skull-cap, violet cape lined with fur, and white surplice; a white handkerchief in his right and three rings on each hand. Julius II. (of the Della Rovere family) was connected by marriage with the Duke of Urbino, the patron of Raphael.

Pope Julius II. died on February 13, 1513, on which event Vasari makes this comment:—"When the happy genius of the master was effecting such wonders, the envy of fortune deprived of life that Pontiff who was the especial protector and support of such talent, while he was the zealous promoter of every other good and useful work. Julius II. died, but was succeeded by Leo X. who forthwith commanded that the labours commenced should be continued. The genius of Raphael was now exalted to heaven, and he received innumerable proofs of favour from the new Pontiff."¹

In 1513 Raphael painted, for a church in Bologna, the ST. CECILIA, which is now in the picture gallery there (No. 152). St. Cecilia is represented, her eyes turned towards heaven, listening to the celestial songs of six angels. Her hands are lightly holding a little organ, and musical instruments are lying half broken at her feet. These latter are said to have been painted by Giovanni da Udine. On the left is the apostle Paul leaning on his sword, and behind him is St. John. On the opposite side is St. Mary Magdalene holding a vase of ointment in her left hand, and behind her is St. Augustine.

Vasari says of it:

"When Lorenzo Pucci, Cardinal of Santi Quattro, was created High Plenipotentiary, he caused Raphael, who was in great favour with him, to paint a picture for San Giovanni-in-Monte, at Bologna. This is now placed in the chapel wherein are deposited the relics of the Beata Elena

¹ For the services to art rendered by Julius II. and Leo X., and for the connection of Raphael with both these Pontiffs, see Passavant, i. p. 205, etc.

dall' Olio,¹ and serves to show what grace united with art could effect, when acting by the most accomplished and most delicate hand of Raphael. The subject of the work is Santa Cecilia, listening in ecstasy to the songs of the angelic choir, as their voices reach her ear from heaven itself; wholly given up to the celestial harmony, the countenance of the saint affords full evidence of her abstraction from the things of this earth, and wears that rapt expression which is wont to be seen in the faces of those who are in ecstasy.² Musical instruments lie scattered around her, and these do not seem to be merely painted, but might be taken for the real objects represented. The same thing may be affirmed of the veil and vestments, formed of cloth of gold and silver, with which Santa Cecilia is clothed, and beneath which is a garment of hair-cloth, also most admirably painted."

Raphael was engaged at work in the Vatican from the time when he first went to Rome, in 1508, until his death. As we have seen, he finished the frescoes in the Stanza which is named from his chief work, the "Heliodorus," in 1514, and shortly after that he commenced work in the apartment then known as the "Torre Borgia," or the "Stanza del Incendio del Borgo," as it is now called. The principal part only of this fresco was painted by Raphael, the others being by his pupils and assistants, of whom he had many at that time. This "Conflagration of the Borgo" is the most popular picture of the series.³ Some of the figures in the foreground are by Giulio Romano.

The "Loggia," or gallery, near the Sala of Constantine in the Vatican, is adorned with frescoes from designs by Raphael, and executed by his pupils, which are known as "THE BIBLE OF RAPHAEL," representing fifty-two subjects from the Bible, in thirteen sections, twelve being from the Old Testament and one from the New.

As these decorations resemble, to some extent, those which had at that time been recently discovered in the Baths of Titus, there has always been some question whether they are to be regarded as entirely original

¹ Elena Duglioli dall' Olio, who was inspired to build the chapel of St. Cecilia, which is that here alluded to, was a noble lady of Bologna, and kinswoman to the Cardinal of Santi Quattro, who undertook to erect the same. Elena was afterwards declared a "Beata."

² The visitor to Italian galleries and churches will remember many an eloquent exposition of what is here meant, in the pictures of Santa Theresa, St. Francis, and others. To the Protestant Church the exhibition of "Saints in ecstasy" is not yet become matter of frequent occurrence, nor is there much probability of its doing so.

³ An account of Raphael's other works of this period will be found elsewhere. Space does not permit of this fresco being described at length in this work.

works. Kugler, however, remarks that Raphael's arabesques differ so materially from the antiques, that there is no occasion to regard them as plagiarized.

"It is said that Raphael was so courteous and obliging, that for the convenience of certain among his friends, he commanded the masons not to build the walls in a firm uninterrupted range, but to leave certain spaces and apertures among the old chambers to the end that they might store casks, pipes, firewood, etc., therein; but these hollows and spaces weakened the walls so that it has since become needful to fill them in."

"Raphael had now attained to such high repute that Leo X. commanded him to commence the painting of the great hall on the upper floor of the Papal Palace, that, namely, wherein the victories of Constantine are delineated, and this work he accordingly began."

Raphael merely made the design for the general arrangement, with the cartoons for the Speech of Constantine to his soldiers, that for the battle, and those for the allegorical figures of Justice and Clemency. These last he caused Giulio Romano and Francesco Penni to paint in oil, on the wall, by way of specimen; the remainder were executed by his disciples after his death.

CARTOONS FOR TAPESTRIES.

"The Pope also desired to have certain very rich tapestries in silk and gold prepared, whereupon Raphael made ready the cartoons, which he coloured also with his own hand, giving them the exact form and size required for the tapestries. These were then dispatched to Arras to be woven, and when the cloths were finished they were sent to Rome. This work was so admirably executed that it awakened astonishment in all who beheld it, for the spectator finds it difficult to conceive how it has been found possible to have produced such hair and beards by weaving, or to have given so much softness to the flesh by means of thread, a work which certainly seems rather to have been performed by miracle than by the art of man, seeing that we have here animals, buildings, water, and innumerable objects of various kinds, all so well done that they do not look like a mere texture, but like paintings executed with the pencil. This work cost 70,000 crowns." (Vasari.)

These cartoons rank among Raphael's best works. Between 1515 and 1516 Raphael designed ten cartoons for tapestries intended to cover the lower part of the walls of the Sistine Chapel of the Vatican. They

are about twelve feet in height, and fourteen to eighteen in width. The scenes represented are : 1, The Conversion of St. Paul ; 2, Peter receiving the Keys ; 3, Paul Healing the Lame Man ; 4, Miraculous Draught of Fishes ; 5, Paul and Barnabas at Lystra ; 6, Paul Preaching at Athens ; 7, Slaughter of the Innocents ; 8, Stoning of St. Stephen ; 9, Death of Ananias ; 10, Paul in Prison.

These cartoons were executed upon paper, which the weavers cut into strips for convenience, and threw aside when the tapestries were completed. Numbers 1, 8, and 10 of the original cartoons have thus been lost ; but the remaining seven are now in the Raphael Room of the South Kensington Museum, London. These seven cartoons, through the influence of Rubens, were purchased by Charles I. of England, and taken to London. During the Commonwealth they were neglected, and upon the Restoration sold by Charles II. to the French Ambassador. Lord Danby interfered, and prevented their being taken from the country. They were, however, stowed away in boxes until the time of William III., when, by the advice of Sir Godfrey Kneller, they were pasted upon canvas and placed in Hampton Court. Here the cartoons had the misfortune to be "restored," as Fairholt remarks : "by a very bad artist named Cooke, who repainted them without knowledge or taste, and without any reference to the general design, when portions had been lost. In the "Miraculous Draught of Fishes," the Saviour's robe, originally crimson, is now white, though the red shadow on the water still remains. No educated eye can look with any other feeling than disgust at the daubs which cover the work and destroy their beauty."

The original tapestries made at Arras, France, in silk, wool and gold, each piece costing about £700, or \$3,500, were exhibited for the first time in the Sistine Chapel on the 26th of December, 1519, and Raphael had the pleasure of regarding all the art-lovers in Rome admiring them. In 1527, during the siege of Rome, they were carried away and much injured. They were returned in 1533. In 1788 they were seized by the French, and sold to some Jews, and repurchased in 1808, by Pope Pius VII., and are now in the Vatican.

Two other sets of tapestries from these cartoons were also made, one for Henry VIII. of England, which is now in Berlin, and the other, six in number, which was purchased by Gen. Field-Marshal Flemming for £1,800, or \$9,000, in 1728, is now in the Dresden Gallery.

RESIDENCE IN ROME.

The fame of Raphael continued to increase rapidly when he took up his residence in Rome, as did the rewards conferred upon him; so, about 1513, he decided to build a palace for himself. He chose a site in that part of Rome called the Borgo Nuovo, between St. Peter's and the Castle of Sant' Angelo, and there built a fine house, which was decorated with stucco work by Bramante.¹ Raphael likewise made the architectural designs for other houses in the Borgo Nuovo, one of the most beautiful of which was the palace of Giovanni Battista dall' Aquila. He had also designed a house for the Bishop of Troy, who caused him to construct it in the Via di San Gallo at Florence. It is now the property of the Nencini family there. When the colonnade of St. Peter's was constructed in 1667, Raphael's house, as well as others in the neighbourhood, was destroyed to make room for it.

Raphael lived luxuriously in his palace on the right bank of the Tiber, having as intimate friends all the great men of his day, except Michael Angelo. He had numerous scholars from all parts of the continent, among the most prominent of whom were Giulio Romano and Francesco Penni, and perfect concord reigned in his vast workshop.

Giulio Pippi de' Januzzi, surnamed Giulio Romano ("the Roman Julius"), from the place of his birth, was born in Rome in 1498,² and died in 1546. He so closely imitated his master that many pictures attributed to Raphael are really by him. Later, however, when he left Rome, all trace of the scholar of Raphael vanishes, and he lost Raphael's grace and elevated feeling. He went to Mantua in 1524, where are his chief works. In conjunction with Francesco Penni, he was left executor of Raphael's will, and heir to all his drawings and designs. He was a man of generous disposition, princely in his style of living, and an accomplished courtier. He became strongly imbued with the then reigning taste for classical and mythological subjects, which he treated with great boldness. He did not excel in religious pictures.

Giovanni Francesco Penni, surnamed "Il Fattore" (because he was good at anything), was born in 1488, and died in 1528. He was brother-in-law of Perino del Vaga (Perino Buonaccorsi, b. 1500, d. 1547). After Giulio Romano, Penni was Raphael's most trusted scholar and assistant. His own works are rare.

¹ Bramante died in 1514.

² Not in 1492, as given by Vasari (see Kugler, Layard, ii. p. 533).

RAPHAEL'S SCHOOL.

Raphael's school was very large; painters, sculptors, architects, workers in mosaic and marqueterie, arras-weavers, engravers and decorators, all laboured under his supervision and received designs from his hand. Vasari remarks:

"So comprehensive and extensive were the views of Raphael in all things relating to his works, that he kept designers employed in all parts of Italy, at Puzzuolo, and even in Greece, to the end that he might want nothing of that which appertained to his art; and for this he spared neither labour nor cost."

At this time the lovers of painting in Rome were divided in opinion as to the relative merits of Michael Angelo and Raphael; and formed two great parties, that of Raphael being by far the more numerous. The latter lived in a princely style, having generally a "court" of followers and friends wherever he went, whereas Michael Angelo shunned society, living humbly and entertaining few friends. Michael Angelo took up his residence in Rome in 1496, when twenty-one years old; he began the frescoes in the Sistine Chapel in 1507 and finished them in 1512; from 1516 to 1521 he was often absent from Rome; he died in Rome in 1564, at the age of eighty-nine.

Kugler sums up the comparative merits of Raphael and Michael Angelo in these words:

"As compared with his great predecessors, da Vinci and Angelo, his distinguishing excellence may be summed up as that of an harmonious beauty of expression, colour, and form; neither so thorough in execution and modelling as the first, nor as original, powerful, and subjective, as the second."¹

RAPHAEL'S CONTEMPLATED MARRIAGE.

About 1514 Raphael was engaged to be married to Maria de' Bibbiena, niece of Cardinal Bernardo Dovizi de Bibbiena,² who was to give her a dowry of 3,000 gold crowns (equal to a large sum in our money); but her early death prevented this union, for which it seems Raphael himself had no great inclination. The reason assigned by Vasari for Raphael's reluctance to marry, that he expected to be made a cardinal by Pope Leo X., may be true, though there is no instance of the

¹ See further on for other opinions on this subject.

² See account of Raphael's portrait of Bibbiena, next page.

cardinal's hat having been bestowed in recognition of artistic talent. This is what Vasari has to say on the subject :

"The master lived in the strictest intimacy with Bernardo Divizio, Cardinal of Bibbiena, who had for many years importuned him to take a wife of his selection, nor had Raphael directly refused compliance with the wishes of the Cardinal, but had put the matter off, by saying that he would wait some three or four years longer. The term which he had thus set approached before Raphael had thought of it, when he was reminded by the Cardinal of his promise, and being as he was, just and upright, he would not depart from his word, and therefore accepted a niece of the Cardinal himself for his wife. But as this engagement was nevertheless a heavy restraint on him, he put off the marriage from time to time, insomuch that several months passed and the ceremony had not yet taken place. Yet this was not done without a very honourable motive, for Raphael having been for many years in the service of the Court, and being the creditor of Leo X. for a large sum of money, had received an intimation to the effect, that when the hall with which he was then occupied was completed, the Pontiff intended to reward him for his labours as well as to do honour to his talents by bestowing on him the red hat,¹ of which he meant to distribute a considerable number, many of them being destined for persons whose merits were greatly inferior to those of Raphael."²

Vasari goes on to relate "that the painter did not, meanwhile, abandon the light attachment by which he was enchained," but it has since been proved, on indisputable evidence, that the stories about Raphael's so-called "Fornarina" ("baker's daughter") are modern inventions. There is no authority for the statement that he was a man of vicious and dissipated habits. The so-called "Fornarina" in the Uffizi Gallery, Florence, which still passes under Raphael's name, was not painted by him, but by Sebastian del Piombo, as all authorities are now agreed. The authentic picture by Raphael, signed with his name, in the Barberini Palace, Rome, and there groundlessly called the "Fornarina," bears no resemblance to the portrait in the Uffizi.

Raphael painted two portraits of his great friend Cardinal Bibbiena,

¹ Red is the colour of Cardinals' dress, because it was, in antiquity, the appendage of Princes and Emperors. The reason of this was that the red dye was very costly. In Pliny's time a pound of wool dyed in purple (red) of Tyre cost the equivalent of £24, or \$120.

² The father Pungileoni, and the advocate C. Fea, deny that there was any intention of this kind on the part of Leo, but Longhena, in a note to the "Istoria," makes certain observations, from which it seems probable that what we here read is nevertheless true.

one in the fresco of the battle against the Saracens, in one of the rooms of the Vatican, and another in oils, on wood, which is generally supposed to be the portrait in the Pitti (No. 158), Florence. It was formerly in the residence of the Dovizi family at Bibbiena. Passavant affirms that the original is in Madrid, and that the one in the Pitti is only a copy; but this cannot be so, for the portrait in Madrid represents an entirely different person.

In a picture in the Palazzo Vecchio, Florence, representing Pope Leo



PORTRAIT OF CARDINAL BIBBIENA. PITTI.

Reproduced by permission from a photograph by Fratelli Alinari, Florence.

X. promoting cardinals, there is a portrait of a cardinal who exactly resembles this likeness by Raphael.

In 1514 Raphael painted for Agostino Chigi, a very rich merchant of Siena, a fresco of "GALATEA," in the loggia of the palace belonging to Chigi, which is now called the Farnesina, and is situated opposite the Farnese Palace in Rome, on the west bank of the Tiber.

This fresco is still in an excellent state of preservation, and was undoubtedly painted by Raphael himself.



PORTRAIT OF PHÆDRA INGHIRAMI. PITTI.

Reproduced by permission from a photograph by Fratelli Alinari, Florence.

Galatea, floating upon the sea, is standing with reins in her hands in a large shell drawn by two dolphins, which are guided by a cupid. Tritons and sea-nymphs surround her, and in the air are cupids shooting arrows.

The following passage will be found in a letter on the subject of ideal beauty in works of art, written by Raphael to Baldassare Castiglione :

"With respect to the 'Galatea,' I should hold myself to be a great master, if there were in it one half of the merits of which you write, but in your words I cannot fail to perceive the partiality of your friendship for me. To paint a figure truly beautiful, it might be necessary that I should see many beautiful forms, with the further provision that you should yourself be near, to select the best; but seeing that good judges and beautiful women are scarce, I avail myself of certain ideas which come into my mind. Whether I have in myself any portion of the excellence of art, I know not, but I labour heartily to secure it."

Between 1516 and 1518 Raphael painted a portrait of Tommaso Phædra Inghirami, a humanist, and secretary to Pope Leo X. The latter no doubt obtained this fine portrait from Inghirami himself; but before he gave it up Inghirami procured a replica, which is still in the possession of his relatives in Volterra; that replica is better preserved and more highly coloured than the original in the Pitti.

It is not known how this picture came into the gallery of Florence. It has been much damaged by mending, washing, and repainting. The green curtain has been covered with opaque pigments. The picture has now a bleached look, though the delicate glazings of Raphael were not entirely removed.

Between 1515 and 1517 Raphael painted a picture of a woman with a veil, which is now in the Pitti Palace, Florence, where it was brought in 1824 from the Medici villa at Poggio Imperiale. It was, until last year, described in the Pitti catalogue as by an unknown artist ("ignoto"), but it now very properly bears the name of Raphael, as it is an authentic work. It is known in Italian as the "Donna Velata" ("the lady with the veil"), and Signor Minghetti believes that this is the portrait of the person who was groundlessly designated as "Raphael's mistress," and that this is the picture which came, according to Vasari, into the possession of Matteo Botti.

Kugler says of this portrait of the "Donna Velata:"

"Almost among the most beautiful and authentic of the master's works, it is still described in the catalogue as by an unknown hand. The resemblance between this portrait and the Virgin of the Sistine Madonna

justifies the surmise that the same model, a woman of the noblest Roman type, sat for both."¹

It is known from Vasari that Raphael painted a young St. John in the Desert on canvas for Cardinal Colonna. There are numerous copies of this picture, most of which are on wood, and as the St. John in the Uffizi (No. 1127), Florence, is painted on canvas, it is presumed for that reason that it must be the original. Some authorities, however, assign its execution to Giulio Romano, from a sketch by Raphael. This and the Sistine Madonna were the only easel-pictures ever painted on canvas by



YOUNG ST. JOHN. UFFIZI.

Reproduced by permission from a photograph by Fratelli Alinari, Florence.

Raphael, all the others being on wood. It was ordered (after 1517) by Cardinal Colonna. He gave it to his medical attendant Jacopo da Carpi, who asked for it in place of a fee, after he had cured the Cardinal of a dangerous malady. The picture subsequently passed into the hands of Francesco Benintendi, of Florence, and from him to the Medici gallery (before 1589). The original sketch of this St. John, in red chalk, is also in the Uffizi.

¹ From Kugler's "Handbook," edited by Layard, ii. p. 527. For a full account of this and other pictures in Florence, see Karl Károly's "Guide to the Paintings of Florence," London, 1893.

In this picture St. John is represented at the age of twelve or fifteen years. He is naked, except for the skin of a wild animal on his thigh. He is seated under rocks, on the margin of a fountain, and he points with his right hand to a cross formed of two reeds and fastened to a tree.

Raphael painted many pictures during the period from 1514 to the time of his death. Among these, besides those already referred to, were the two authentic Madonnas "of Francis I.," and "di San Sisto," the portraits of Bibbiena, Inghirami, Julius II., Leo X., Bindo Altoviti, and Count Castiglione.

The portrait of his friend Count Baldassare Castiglione was painted by Raphael about 1516, on wood, with masterly management of the different shades of colour. He has shown in this work consummate skill in modelling, in blending a warm yellow tint with green, in giving roundness without sudden contrasts, and in lighting without the slightest glare. This picture is one of the gems of the Louvre.

To this period also belong the frescoes in the Pace and the Farnesina, the "Nativity" (Vienna), "Lo Spasimo di Sicilia," and the "St. John in the Desert."

The portrait of the beautiful Johanna of Arragon, which has been much extolled, appears to have been chiefly executed by other hands. By desire of Cardinal Bibbiena, then papal legate in France, this picture was drawn at Naples by Giulio Romano, and afterwards painted from memory in the master's studio. The fact of having been painted without the living model accounts for the hardness of the outlines and the coldness of the colouring. It is now in the Louvre.

In the Louvre the fresco of God the Father with angels, which was removed from the Villa Magliana, near Rome, and purchased for the extravagant price of 206,500 francs (£8,260, or \$41,800), is now universally attributed to Lo Spagna.

A full account of the "Transfiguration," Raphael's last work, will be found on page 39, and following.

Other works of this time, which pass under the name of Raphael, are generally considered to have been executed by his pupils or assistants.

The "St. Michael conquering Satan" (Louvre) was partly painted by Giulio Romano. It was ordered in 1518 by Leo X. as a gift to Francis I. of France. It is a work of poetical character, and strikingly sudden in its action.

The portrait of Pope Leo X., and the Cardinals de' Medici and de' Rossi is considered one of Raphael's finest portraits, and superior to that

of Julius II. Pope Leo X. is seated in an armchair at a table; on the spectator's left is his cousin, Cardinal Giulio de' Medici, who was afterwards Pope Clement VII., and on the right, resting his hands on the back of the chair, is Cardinal Luigi de' Rossi, Leo X.'s secretary. The latter is probably by Giulio Romano, who shared in the execution of this picture. It must have been painted between 1517 and 1519, since the Cardinal de' Rossi received the purple in the first-named year, and died in the last.

The Pope seems either presiding at a council, or listening to some business. It is very life-like, and it is said that the Cardinal Pescia (datary of Leo X., and afterwards Raphael's executor), knelt before it and presented to it "bulls" for signature, deeming it to be the Pope himself.

This portrait is somewhat damaged, but still justifies, in a measure, Vasari's enthusiastic praise: "No master has ever produced, or ever will produce, anything better." Vasari chiefly praises the details of the picture, and he adds: "It is not in them that either the talent of the painter or the merit of his work consists." It is a way of expressing what the chief feature of the picture must be when the least accessories are treated in such perfection.

There was more than one copy of this portrait made at the time. The best known one is that which, painted by Andrea del Sarto for the Duke of Mantua, afterwards passed to Parma, and from that city to Naples, where it now is. The celebrity of this copy arises, first from its astonishing fidelity to the original, and next from the circumstances of its execution.

Clement VII. had presented the original to Frederick II., Duke of Mantua, and he told Ottavio de' Medici to forward it to the duke. But Ottavio, desiring to keep it at Florence, devised numerous pretexts for deferring the transmission. These delays gave him time to have a copy made of it by Andrea del Sarto, and this copy was sent to Mantua, where Giulio Romano, settled in that town, took it to be the original at which he himself had worked under Raphael. This mistake was not corrected until Vasari, passing through Mantua, and aware of the deception, undeceived him by taking the picture out of its frame, and showing him on the border, concealed by the woodwork, the name of Andrea del Sarto.

The "Nativity" which Vasari mentions as having been painted by Raphael for the Counts of Canossa, "who hold this picture in the highest estimation, as it well deserves," was for some time supposed to have disappeared, it was then believed by certain writers to have been discovered in the Palace of the Belvedere at Vienna, and is now generally affirmed to be in that city, but "in the palace of the Prince of Thurm and Valdassina."

Vasari thus describes it :

"To Verona, Raphael sent a large picture of no less excellence than the Santa Cecilia, for the Counts of Canossa. The subject is the Nativity of Our Lord, admirably treated : the daybreak in particular, as here portrayed, has been highly commended, and the same may be said of the figures of Sant' Anna, and indeed of the whole work, which one could not extol more effectually than by the simple assertion, that it is by the hand of Raphael da Urbino."

For Bindo Altoviti, a young Florentine banker, celebrated for his good looks, who had a palace on the left bank of the Tiber opposite that of Raphael, he executed a portrait of him when he (Bindo) was still young, as Vasari says, "and this work also has obtained, as it merits, the highest admiration." This portrait is now in the Pinakothek, Munich (No. 1052) ; by some it is thought to be a portrait of Raphael himself.¹

The picture of Christ bearing the Cross, known as "LO SPASIMO DI SICILIA," from the monastery for which it was painted, is now in the Royal Gallery of Madrid.

The series of frescoes in the Farnesina, representing The Myth of Psyche, in twelve scenes, from the tale of Apuleius, was designed by Raphael about 1519 for his intimate friend Agostino Chigi, who then owned the palace, but according to the best authorities the execution was principally by his pupils Giulio Romano and Francesco Penni, and little, if any of it, by Raphael himself, although Vasari says : "For these pictures Raphael prepared all the cartoons, painting many of the figures also with his own hand in fresco."²

For the same friend, Agostino Chigi, Raphael made a design for the stable of the Chigi palace, and cartoons for the chapel belonging to the Chigi family in Santa Maria del Popolo, Rome. The mosaic is said to be the work of the Venetian, Luigi da Pace, called Maestro Luisaccio. Furthermore, Raphael made preparations for a magnificent sepulchral monument in this church, but the death of Raphael, and, a few days after, that of Agostino Chigi, caused the execution of the sepulchre to be made over to Sebastian del Piombo.

The two figures which Vasari says Raphael caused to be executed

¹ See account of the "Madonna dell' Impannata," page 110.

² The truth of the anecdote which Vasari gives, as to the manner in which Chigi induced Raphael to bring the work to a conclusion, by prevailing upon the lady, "who occupied so much of Raphael's time with the love he bore her," to take up her abode in the house, is denied by Passavant, Longhena, and other authorities.

for this chapel by the Florentine sculptor Lorenzetto, representing the Prophets Elisha and Jonas, are now placed in this chapel in Santa Maria del Popolo. The figure of Jonas is claimed by some authorities to have been executed by Raphael himself. If so, it is the only piece of sculpture from his hand, for the "Madonna in Wax" is not authentic.

FRESCOES IN THE PACE.

In the Church of Santa Maria della Pace, Rome, Raphael executed, in fresco, some figures of Prophets and Sibyls, of which Vasari remarks that: "This work caused the master to be most highly extolled, both during his life and after his death, being, as it was, the most beautiful and most excellent one that Raphael ever executed."

Vasari seems to think that Raphael, in this work, was much influenced by what he had seen of the frescoes of Michael Angelo in the Sistine Chapel; but Quatremère de Quincy remarks that, "so far from having imitated Michael Angelo in these figures, it might be supposed that he had in fact designed to make manifest in his own production, what it is that the work of Buonarroti wants to be perfect."

DRAWINGS.

"The renown of this noble artist," says Vasari, "having been carried, by the fame of these and other works, into France and Flanders, Albert Dürer, a most admirable German painter, and the engraver of many beautiful copper-plates, sent a tribute of respect to Raphael from his own works, a head, namely, which was his own portrait, executed on exceedingly fine linen, which permitted the picture to appear equally on both sides, the lights not produced by the use of whites, but transparent, and the whole painted in water-colours. This work was much admired by Raphael, who sent a number of his own drawings to Albert Dürer, by whom they were highly esteemed."

One of these drawings, containing two undraped figures of men, is now in the collection called the Albertina at Vienna, where will be found many other sketches and drawings by Raphael. This particular drawing is addressed to Albert Dürer by the hand of Raphael himself, with the date 1515. The following inscription, written by Albert Dürer, is also to be found upon it:

"1515. Raphael of Urbino, who is so highly esteemed by the Pope,

has made this naked figure, and has sent it to Nüremberg to Albert Dürer, as a specimen from his hand.”¹

ENGRAVINGS.

Vasari goes on to relate that :

“Raphael having thus been made acquainted with the mode of proceeding adopted in his engravings by Albert Dürer, was desirous of seeing his own works treated after that manner ; he therefore caused Marc Antonio, of Bologna, who was well practised in that branch of art, to prepare numerous studies from them ; and in this Antonio succeeded so well, that Raphael commissioned him to engrave many of his earliest works, namely, the ‘Massacre of the Innocents,’² a ‘Last Supper,’³ the ‘Neptune,’² and the ‘St. Cecilia, when she is being boiled in oil.’⁴

“Marc Antonio subsequently executed a number of engravings, which were afterwards given by Raphael to Il Baviera, his disciple, who was the guardian of a certain lady, to whom Raphael was attached to the day of his death, and of whom he painted a most beautiful portrait, which might be supposed alive.”

THE TRANSFIGURATION.

The Transfiguration, or “Glorification of Christ” (12 feet 6 inches high by 8 feet 8 inches wide), was the last work on which Raphael was engaged, and it is generally thought that it was not entirely finished at the time of his death (1520). It was painted by order of Cardinal Giulio de’ Medici (afterwards Pope Clement VII.), as an altar-piece for his bishopric of Narbonne.

After the death of Raphael the picture was placed at the head of his

¹ From a note by the German commentator, Ludwig Schorn. The portrait sent by Albert Dürer to Raphael is now lost.

² No mention is made of these pictures in the works of Passavant and other authorities.

³ Vasari evidently here refers to the so-called “Raphael’s Last Supper,” or “Cenacolo di Foligno,” as it is called in Italian, in the refectory of the convent of Sant’ Onofrio, Florence, which fresco is now generally attributed to the pupils of Perugino, and is not considered to have been painted by Raphael, although his name is upon it. See Károly’s “Guide to the Paintings of Florence,” pp. 147-148.

⁴ This is a mistake, it is Santa Felicità. This may be the “Martyrdom of St. Cecilia” (fresco), mentioned by Passavant as being “in the chapel of the Pope’s country house.” For an account of the legend, see Mrs. Jameson, “Sacred and Leg. Art,” ii. p. 266.

corpse, which lay in state at the upper end of the hall wherein he had worked. The picture was then transferred to the palais occupied by Cardinal Giulio de' Medici, until Giovanni Barili had carved a frame worthy of the masterpiece; then the Cardinal caused it to be placed on the high altar of San Pietro-in-Montorio, Rome, and sent to his church in Narbonne, in exchange, a fine picture of the "Resurrection of Lazarus," by Sebastian del Piombo (which is now in the National Gallery, London).

The Transfiguration remained in San Pietro-in-Montorio from 1522 until 1797, when it was taken to Paris by Napoleon, and there cleaned. After the treaty of peace in 1815 it was returned to Rome and then placed in the Vatican.

It was copied in mosaic by S. Pozzi for St. Peter's. There is rather a tame copy of it, in oils, by Penni, one of Raphael's assistants, now in the Madrid Museum (No. 2125).

For this work Raphael was to receive 655 ducats (about £540, or \$2,200). Of this sum 224 ducats remained unpaid at his death, and Giulio Romano, one of Raphael's legal executors, collected them in 1522. It is still doubted whether this picture was entirely completed in the spring of 1520 or not. The fact that all the price due had not then been paid proves nothing, and Giulio Romano had a perfect right to collect the balance, whether he completed the picture, as some suppose, or not. Vasari tells us (viii. pp. 48-50) that the altar-piece was ready for display when Raphael died; but, nevertheless, most authorities affirm that it was not entirely finished at that time.

The subject of the picture demanded the representation of Christ transfigured, that is to say, in a glorified state, on the summit of a mountain. We must bear in mind that it was not intended to be an historical, but a devotional picture, and that the artist was obliged to introduce figures representing the father and uncle of the Cardinal Giulio de' Medici, Giuliano and Lorenzo de' Medici (the kneeling figures at the extreme left on the hill), in deference to the wishes of the powerful patron who had ordered the work.

The subject was a difficult one to deal with. To properly represent the ascension, which is said to have taken place from the summit of Mount Tabor, the painter was obliged to render the form of his picture as pyramidal as possible. A view of Mount Tabor was required, but the lower two-thirds of the composition could not be left void, so Raphael filled up the lower space with groups of the apostles who were not present on the mountain. Thus he gave a greater scope

to the aerial effect it was necessary to produce. To add interest and action to the otherwise inactive personages, to make a connection between the two spaces, he introduced the episode of the demoniac. This is based on a passage of St. Matthew (xvii. 16) which tells how the parents of a lunatic boy took him to the disciples whilst Jesus, with Peter, James, and John, were away on a high mountain. The two incidents thus combined have the sanction of Scripture, and it is not just to blame Raphael, as has often been done, for caprice in attempting to unite them in one composition.

Christ has left the mountain, and is seen, as it were, ecstatically suspended (not ascending) in the air, between Elias and Moses, whose floating garments show them to have just descended from heaven. Christ himself is the focus of the light shed over the figures. The three apostles, Peter, James, and John, are prostrate on the mountain, shading their eyes from the insufferable brightness emanating from the Saviour. At the left on the mountain are two figures, either intended as ideal representations of the father and uncle of Cardinal Giulio de' Medici, or, according to some authorities, St. Stephen and St. Lawrence, patrons of the church for which the picture was painted. Below are the other apostles, the demoniac boy, his parents, and a grand female figure, kneeling in the foreground.

In the treasury of San Giovanni Battista at Florence there is a very ancient Byzantine mosaic representing subjects taken from the New Testament, which proves that Raphael in this picture has reproduced a type consecrated by Christian art ; but there is not the slightest reason to assert, as has been done, that Raphael copied the composition of a fresco of this subject which is in the vestibule which serves as an entrance to the little church of San Miniato à Monte, at Florence.

"The Transfiguration," says Q. de Quincy, "is not alone the greatest of his compositions, but also it is the work where are found the greatest number of the highest merits peculiar to painting."

RAPHAEL'S DEATH.

Raphael died of a short and violent fever, brought on by a severe cold, on Good Friday, April 6, 1520, in the thirty-seventh year of his age. Vasari's account of the reasons of his death is exaggerated, not to say erroneous. All the authorities whose researches entitle them to attention agree to attribute the fever which deprived the world of this great painter, to the too earnest zeal of his labours in the examination of the Roman

antiquities, for which he seems to have had a passion, labours which rendered a frame prematurely weakened by mental exertions, an easy prey to the malaria then so fatally prevalent in the localities to which his researches must necessarily have lead him.

Raphael appointed in his will Baldassare da Pescia, who was then Datary to the Pope (or President of the Chancery), his chief executor, naming his disciples Giulio Romano and Francesco Penni executors of his works of art only, and leaving to them his artistic possessions. To Cardinal Bibbiena he bequeathed the palace built for him by Bramante under his direction, and a certain portion of his property was divided between the priest of Urbino, his kinsman, and the Brotherhood of the Misericordia in that city, the remainder¹ going to his kinsmen on his mother's side, the sons of Simone Ciarla, his uncle.

Raphael also left funds for the founding of a chapel in honour of the Virgin in the church of Santa Maria della Rotonda, better known as the Pantheon, which he had selected as his burial-place, and for which he ordered that a statue of the Madonna should be prepared. This statue was subsequently executed by Lorenzo Lotto, called Lorenzotto, and is known as the "Madonna del Sasso." Raphael also left provision for a mass to be performed yearly for the repose of his soul in "Santa Maria ad Martyres," as the Pantheon was then also called.

The grief of Rome was great at his death, and Vasari says :

"The death of Raphael was in like manner bitterly deplored by all the papal court, not only because he had formed part thereof, since he had held the office of chamberlain to the Pontiff, but also because Leo X. had esteemed him so highly, that his loss occasioned that sovereign the bitterest grief. O most happy and thrice blessed spirit, of whom all are proud to speak, whose actions are celebrated with praise by all men, and the least of whose works left behind thee, is admired and praised !"

Raphael's body lay in state, under a catafalque, in his own house, with his last work, the "Transfiguration," suspended over his head. He was buried in the Pantheon under the altar subsequently adorned with a statue of the Virgin, for which he left funds in his will. The tomb was opened in October, 1833, when the skeleton was found remaining, with the skull entire, proving that a skull previously preserved as that of Raphael in the Academy of St. Luke, in Rome, was not that of the painter. The opening of the tomb of Raphael is described in Italian by

¹ Raphael's total fortune was valued at 16,000 ducats, equivalent to about £32,000, or \$160,000.

the Prince Piero Odescalchi, and in German by the painter Overbeck. The remains were found in fair preservation. The skull had thirty-one teeth perfect, the thirty-second just appearing, and the skeleton measured five feet seven inches, the width of the coffin indicating a very slender frame. The relics were reinterred in the same spot in a magnificent sarcophagus, a present from the Pope.

MANNER OF LIFE.

Raphael is the only very distinguished man of whom we read, that he lived and died without an enemy or detractor, for Michael Angelo and his followers, though differing with Raphael on many artistic points, cannot be said to have been his enemies.

Vasari has often been reproached for partiality in favour of his master, Michael Angelo; but, although Vasari was the follower of one who was an opponent of Raphael and his methods, he nevertheless eulogizes the latter with great enthusiasm and cordiality.

NUMBER OF WORKS.

Raphael's short life was one of incessant and persevering study, and when he died, at the age of thirty-seven, he left numerous works of art as a result of his toil. These have been variously estimated, as to their number, by different authorities, some of whom say he left 287 pictures and 576 drawings and studies. It must be remembered that in this estimate each of the frescoes by Raphael is counted as a separate work, and that many of the pictures put down to him were executed by his pupils. Passavant enumerates 248 paintings and cartoons, but among this number are many which were not painted by Raphael, such as the "Fornarina" in the Uffizi. It is impossible to tell with any accuracy how many pictures Raphael really did paint. Of the 40 or more Madonnas which pass under his name, only twenty-five are authentic.

MANNER OF PAINTING.

Vasari discusses at some length the manner of Raphael as a painter. He says :

"In his childhood he had imitated the manner of his master, Pietro Perugino, but had greatly ameliorated the same, whether as regarded design, colouring, or invention; having done this, it then appeared to him

that he had done enough, but when he had attained to a riper age he perceived clearly that he was still too far from the truth of nature."

Vasari labours under the impression that Raphael entered Perugino's studio when only eleven years old, but we have seen that he did not go to Perugia until 1500, and then more as an assistant than as a mere youthful pupil of Perugino. However, to Pietro Perugino we owe half the success of Raphael, and we cannot agree with Vasari in the following paragraph :

"In the course of time he found a very serious impediment in that manner which he had acquired from Pietro in his youth, and which he had at the first so readily adopted : dry, minute, and defective in design, he could not completely divest himself of all recollection thereof, and this caused him to find the utmost difficulty in learning to treat worthily the beauties of the nude form, and to master the methods of those difficult foreshortenings which Michael Angelo executed in his cartoon for the Hall of the Council in Florence. Now any artist, who might have lost courage from believing that he had been previously throwing away his time, would never, however fine his genius, have accomplished what Raphael afterwards effected ; for the latter having, so to speak, cured and altogether divested himself of the manner of Perugino, the better to acquire that of Michael Angelo, which was full of difficulties in every part, may be said, from a master to have almost become again a disciple, and compelled himself by incredible labours to effect that in a few months, now that he was become a man, which even in his youthful days, and at the time when all things are most easily acquired, would have demanded a period of many years for its attainment."

The works of Raphael in Florence bear no trace of influence exercised on his manner by the cartoons of Michael Angelo, while they show many of that exercised by the works of Fra Bartolommeo, and by the earnest manner of Leonardo da Vinci.

Among the mental powers of Raphael the faculty of assimilation seems to have been developed to an extraordinary degree. That he accepted the good wherever he found it, is indeed most true, nor did he fail to profit by whatever progress was made in art, absorbing the ideas and feelings of other men, but the art of Raphael would have been most inert and lifeless, had it consisted in the mere imitation and mingling of different manners. His unfailing guide at every step, and the cause of his greatness, was the ever ready eye of this master for nature, and his ceaseless study of her beauties.

RAPHAEL'S MADONNAS.



MADONNA IN WAX. LISLE.

After a photograph by Ad. Braun and Co., Braun, Clément and Co. (successors), Dornach (Alsace) and Paris.

NOTE.—This head of the Virgin, modelled in wax, which is now preserved in the Wicar Museum at Lisle, has been attributed to Raphael, but it is more probably by an unknown artist of the fifteenth century.

RAPHAEL'S MADONNAS.

WHEN we contemplate pictures of the Virgin, it must be remembered that artists of the time of Raphael, as well as before and shortly after his time, did not attempt, nor even desire, to represent historical facts in their so-called religious pictures. Chronology and the proper sequence of events were not considered by them. Their religious pictures were simply devotional in their character and meaning, and when thus considered there is no incongruity in these representations. Many considerations determined the artist in his association of persons; certain saints were introduced with Christ because they were patrons of the places for which the pictures were painted, and the donor of the work, as in the "Madonna di Foligno," was often represented with the Virgin.

The term Madonna usually implies the presence of the Child, whilst the term Virgin implies its absence, though all writers do not make this distinction.

Among the masters with whom the Madonna has been a favourite subject are Raphael, Murillo, and Correggio; but Raphael, from the large number and great beauty of his pictures, is regarded as the great master of Madonnas. Raphael, it is known, held the Virgin Mary in special veneration. This is attested, in a measure, by his founding in her honour a chapel in the church of Santa Maria della Rotonda, better known as the Pantheon, where his sepulchre now is.

Raphael never painted a portrait as the Virgin. In a letter to his friend Count Castiglione, he says he painted from an idea in his mind ("Mi servo d'una certa idea che me viene in mente"). With the single exception of the Sistine Madonna, he painted tender, loving mothers, and took his chances whether or not they should be regarded as the Mother of God. In all his Madonnas maternal regard for her offspring is very distinctly expressed. He seems to have been fondest of this class of subject in his youth, though he devoted much time later on to designing and

executing pictures of the Virgin and Child, and it is in these subjects that his peculiar qualities as a painter are most fully developed, for his art does not depend upon associations which are beyond the sphere of form. In his earliest pictures he embodied the idea of prayer in the Virgin reading a book. Later on he used this idea with many variations. Sometimes the infant Jesus was conceived playing with a bird, or picking at a pomegranate, yet always invited by his mother to look at the pages of a book. In other scenes he is watching the boy Baptist, but the book is always present on the Virgin's knee. Among the infinite number of sketches, designs, fancies, and pictures in which he has varied the subject, Raphael has never represented the mother of Jesus nursing her Child, as other painters so often did.¹ There is, indeed, in the act something which a religious and delicate feeling would suggest as touching too closely upon humanity to be represented in this connection.

The Madonnas of the Florentine period form a group absolutely distinct in the work of Raphael. They are already free from the mysticism of Umbria, but do not offer the plenitude of form and the triumphal characteristics which are noticeable in some of his later creations.

The following opinions of various authorities may be found interesting :

"Raphael's Madonnas enchant us, not because they display the correct beauty of the Venus de' Medici or of the celebrated daughter of Niobe, but because in those expressive features, and in those engaging smiles, he realizes all our ideas of modesty, maternal love, sweetness of disposition, in a word, of grace itself. Nor is this quality diffused over the countenance alone; it is in the attitude, gesture, action, and every fold of the drapery." (Lanzi.)

"The Madonna is not only the affectionate mother; she is, at the same time, the pure Virgin, whom all nations were to call blessed. The infant Christ is also not only the cheerful, innocent child, but a Being prophetically conscious of the mission he was to fulfil. . . . All are conceived with a graceful freedom, so delicately controlled that it appears always guided by the finest feeling for the laws of art. They place before us those sacred relations of life which form the foundation of morality, namely, the ties of family affection, united to higher and holier aspiration. . . . If his earlier works of this kind bear the impress of a dreamy, sentimental fancy, and those of his second period that of a cheerful conception of life, the works of his third period form a happy medium between cheerfulness and dignity—innocent playfulness and a deep sense of the spirit of his subject." (Kugler, ii. pp. 512-513.)

¹ A painting called "*La Vierge de l'Incarnation*," discovered in 1885 by L. Nicole of Lausanne, is claimed by him to be an authentic Raphael.

"The idea of a Venus, a Juno, or a Minerva, cannot be that of a Holy Virgin. The general idea of the Virgin is a combination of dignity and humanity, of nobleness and of modesty, of virgin simplicity and natural affection. . . . Some pretend (see Lanzi, 'Stor. Pittor.' ii. 75) that Raffaello is surpassed by Giulio in the heads of the Virgin, in what is especially termed the *beautiful*. This opinion would indicate or imply that some heads of Giulio appear to partake, and perhaps they do, in a higher degree than those of Raffaello, of a certain cold regularity, perhaps inspired by the ancient marbles. The latter have precisely the antique style, which does not suit the Christian character of the modern subject, and are wanting in that tenderness, that religious chastity, to express which Raffaello alone possessed the secret." (Q. de Quincy, p. 273.)

"His child Christ, with the single exception of the grand mysterious boy on the arm of the Sistine Madonna, is animated by the purest spirit of infantine beauty. . . . His child Christ and child St. John show, with the exception of his earliest Peruginesque pictures, nothing but the most beautiful youthful life, the healthy expression of which is only carried to the border of playfulness." (Burckhardt, "Cicerone," p. 143.)

"It has often been said that the Madonnas of Raphael which he executed in Rome are pagan, but this is not the case. They recall antiquity, but they do not reproduce the character of it. The Virgins of Raphael are as young to-day as they were four hundred years ago, because they were and are nothing but what they are intended to represent." (Translated from "Les Vierges de Raphaël," by F. A. Gruyer, Paris, 1869, vol. iii. p. 105.)

"We delight in the calm which rests on the brow of his Madonnas, the sublime love which he displays in their face and action, the innocence and joy which beam in the features of his infants. We feel that an artist who can combine such charms of shape and line with such loveliness of colour is gifted beyond expression. We seem to watch the working of his mind when composing those marvellous altar-pieces, in which devotion is so pure as to lift the worshippers above the sphere of humanity. We bow to him when he transfigures the Virgin into something akin to the heavenly." (J. A. Crowe and G. B. Cavalcaselle, "Raphael," London, 1882, vol. i., p. 2.)

Vasari mentions about twenty Madonnas by Raphael, but he by no means enumerates them all. He has omitted to give any account of one of the most important of the authentic ones, the "Madonna of Francis I.," now in the Louvre.

There are about forty Madonnas which are called Raphael's, and many others which often go under his name, though they belong only indirectly to him. Of this forty some, like the "Madonna of the Diadem," Louvre; the "Madonna del Lagarto," Madrid; the "Madonna with the Rose," Madrid, and others, are considered to have been painted by his assistants from the master's designs and probably under his personal direction, while the "Madonna Diotalevi," Berlin, has been assigned to Perugino.

The authorities on this point are conflicting, and it is impossible to decide with certainty as to the authenticity of all of the Madonnas known as Raphael's. However, we may conclude, with some degree of truth, that twenty-five of them were executed by Raphael. These will be found marked "authentic" in the list given further on.

It is almost impossible to give a correct chronological classification of the works of Raphael; but for convenience, and to give some idea of the progress and development of the master, an attempt will be made to arrange his representations of the Madonna in about the order in which they were executed. To this end the best authorities have been consulted, and where they do not agree as to dates, as often happens, their several opinions, where important, will be noted in the description of each picture. The arrangement of Passavant has not been followed, as it has been proved that he was often mistaken in this respect.

The author does not claim that this chronological classification is perfect, but it will give some idea of the order in which Raphael painted his Madonnas.

THE MADONNAS.

(For brevity, the word Madonna is omitted in each case.)

The letter A after the number signifies that the picture is authentic.

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No. 1.

MADONNA SOLLY.

No. 1.

MADONNA SOLLY.

(MADONNA WITH THE THISTLEFINCH.)

No. 141, R. Museum, Berlin.

THIS is one of the earliest Madonnas by Raphael, having been painted by him between 1500 and 1504, when he was working in the studio of Perugino, at Perugia. It is on a poplar board 21¼ inches high by 15 inches. It is known as the Solly Madonna because it was acquired by the Berlin gallery with the Solly collection in 1821.¹ It is probably taken from a drawing by Pinturicchio. It resembles, in some respects, the altar-piece of 1494 at Cremona painted by Perugino. The gold lights in this work have been nearly obliterated by time. The drawing is not good, and the modelling lacks precision.

The Virgin sits in the open air and reads from a book which she holds in her right hand, whilst the naked Child (poorly drawn) on her lap divides his attention between the book and a thistlefinch which he holds attached by a string.

"The attitude of the mother is unaffected and simple; the perfect oval countenance has an expression of peace and repose—not free, however, from insipidity; the child is not beautiful, and the attitude is affected." (Kugler, "Italian Schools," edited by Sir A. H. Layard, ii. p. 472.)

"None of Raphael's earliest creations more thoroughly embodies Perugino's feeling than that of the 'Solly Madonna.' The broad oval of the Virgin's face circumscribing features of excessive smallness, a large hand with the nails worn down to the quick, are cast as truly in the mould of Perugino as the plump frame and the foreshortened bullet head of the infant Saviour. . . . Something that reveals Raphael is the minute application of gold lights, and a reminiscence of Santi [Raphael's father] which lingers in the picture in spite of its general likeness to Perugino's earlier productions. . . . The star on the bright blue mantle, the blanket texture of the bright red lining, the contrasts of black and gold in the missal, are all reminiscences of the older schools, as are likewise the thin veils on the Virgin's head and the Child's body." (J. A. Crowe and G. B. Cavalcaselle, "Raphael," London, 1882, i. pp. 106-107 and note.)

¹ The entire collection of the British merchant Solly was purchased for £110,000, or \$550,000.



I. MADONNA SOLLY.

After a photograph by the Berlin Photographic Company.

No. 2.

MADONNA WITH ST. JEROME AND
ST. FRANCIS.

No. 2.

MADONNA WITH ST. JEROME AND ST. FRANCIS.

No. 145, R. Museum, Berlin.

A HALF-LENGTH, painted, between 1502 and 1504, on a poplar board 15 inches high by 11¼ inches; "later than the 'Solly Madonna,' and also from a design by Pinturicchio." (Morelli.) The sketch for this work, assigned to Perugino, and by others to Pinturicchio, was probably executed by Raphael himself.

This picture came from the Borghese collection in Rome, and was sold in 1829 to the King of Prussia by Count van der Ropp.

The Virgin watches the child sitting on her lap. On the right a bald bare-headed friar represents St. Francis (San Francesco); St. Jerome (San Girólamo) wears a beard and a cardinal's hat and lapels. Two churches in the distance symbolize the mission of the saints. The introduction of the cardinal's hat into pictures of St. Jerome is an anachronism, as there were no cardinals until three centuries after his death.

"The heads of the two saints are excellent. The general arrangement is agreeably contrasted, and the picture is executed with great delicacy and warmth." (Kugler, ii. p. 473.)

"In the collection of the Albertina at Vienna, a sketch is preserved in which the style of Raphael is curiously engrafted on that of Perugino and Pinturicchio. St. Jerome and St. Francis are drawn in attendance on the Virgin. Raphael transferred the subject to a panel in the Berlin Museum, and merely altered the Child's attitude to one of benediction. . . . The mildness of their faces, the peculiar shape of the Virgin's hands, and the broad form of the Child are all typical of Perugino's art, but the tender air and gentle features of the Virgin, the speckled cushion or gilded ornament which betrays the influence of Pinturicchio, and vague reminiscences of Giovanni Santi, which characterize the group, reveal the disciple of all three." (C. and C. i. pp. 109-110.)

"The bad state to which the panel has been reduced might induce a severe critic to doubt the originality of the picture. The surface has no longer the perfect modelling of Raphael, but still there is much in favour of Raphael's name." (C. and C. i. p. 110, note.)



II. MADONNA WITH ST. FRANCIS AND ST. JEROME.

After a photograph by the Berlin Photographic Company. Digitized by Google

No. 3.

MADONNA DIOTALEVI.

No. 3.

MADONNA DIOTALEVI.

No. 147, R. Museum, Berlin.

THIS picture has been assigned to Perugino, but it is probably an early work of Raphael, painted when he was in Perugino's studio (1500-1504), on a poplar board, $24\frac{1}{4}$ inches by $19\frac{3}{4}$ inches. The panel has been injured, and the blues have degenerated.

It was purchased for Berlin in 1842 from Marquis Diotalevi, at Rimini, in whose family the picture had been an heirloom, for 980 thalers (about £150, or \$750). There it passed as a work of Perugino. It came from his atelier, but the manner of treatment is quite in accord with the other works of Raphael's youth. The child bears a strong resemblance to that in the "Madonna with St. Jerome and St. Francis." The unlovely head of this Virgin is unlike Raphael, and shows much resemblance to the Madonna type of his father, Giovanni Santi. Morelli, however, considers it to have been painted by Raphael.

"Last on the list of pieces which might be assigned to the period of Raphael's dependence on Perugino's designs, the 'Diotalevi Madonna' at Berlin claims attention as combining the traditions of the Peruginesque school with the handling of its most graceful disciple. A tall, slender-necked Virgin supports the infant, sitting on her lap, one hand round the waist of the Saviour, the other on the shoulder of the worshipping Baptist; Christ is in benediction, John receiving the blessing with the cross in his grasp. The Virgin's oval face shows the arched eyelid, the pursed mouth and small chin, peculiar to Raphael, combined with an expression of resignation, and a shade of 'smorfia' ['grimace'] that recalls the type of the earlier Umbrians." (C. and C. i. p. 94.)



III. MADONNA DIOTALEVI.

After a photograph by the Berlin Photographic Company.

No. 4.

MADONNA CONNESTABILE.

No. 4.

MADONNA CONNESTABILE.

Hermitage, St. Petersburg.

THIS small oval picture, painted entirely by Raphael about 1504 for one of his friends in Perugia, is considered to be one of the greatest gems of painting of miniature size, and more beautiful and easy of attitude than any similar picture of the Peruginesque school. It is round, in a square of $6\frac{1}{4}$ inches, the panel being all of one piece with the frame, which was carved before the picture was painted.

It appears, from records published by Prof. Adamo Rossi, that this picture was painted by Raphael expressly for Alfonso di Diamanti, who was the uncle of Raphael's friend and fellow-worker in Perugino's studio, Domenico di Paris Alfani. Alfonso di Diamanti paid 100 Roman scudi (about £20, or \$100) for it, and from him it descended at last to the collateral branch of the Connestabile-Stoffa family. This is probably one of the two Madonnas mentioned by Vasari as having been painted by Raphael for Guidobaldo di Montefeltro, who was Captain-General of the Florentines, as most authorities agree that Vasari was mistaken as to the name of the person for whom they were painted. Vasari says of them: "These pictures are both small, but are exceedingly beautiful examples of Raphael's second manner."¹

This picture was sold by Count Scipione Connestabile, of Perugia, on the 21st of April, 1871, to the Empress of Russia for 330,000 francs.

The Virgin stands in the open air, reading, while the Child also looks into the book. The idea is the same as the "Solly Madonna," but modified. In the background is a pretty landscape, the distant hills of which are capped with snow, an unusual thing in Italian pictures. When the picture was transferred to canvas in St. Petersburg, an outline of Christ's hand holding an apple was found, the book having been substituted for the apple at a later period.

"It is one of the purest, most delicate pieces of workmanship that can be conceived, exquisitely handled, of the sweetest tone and softest modelling." (C. and C.)

¹ The other, according to C. and C., is the "Orleans Madonna."



IV. MADONNA CONNESTABILE.

*After a photograph by Ad. Braun and Co., Braun, Clément and Co., Successors,
Dornach (Alsace) and Paris.*

No. 5.

MADONNA DEL GRAN' DUCA.

No. 5.

MADONNA DEL GRAN' DUCA.

No. 178, Pitti Palace, Florence.

THE Madonna del Gran' Duca is so called because it formerly belonged to the Grand Duke of Tuscany, Ferdinand III., who succeeded his father in 1791. It is also called the "Madonna del Viaggio" ("of the journey"), because Ferdinand III. carried it with him wherever he went.

This was the first picture that Raphael painted when he went to Florence for the first time, in 1504. It is considered one of his most beautiful Madonnas. It was entirely painted by his own hand. On wood, 2 feet $3\frac{1}{2}$ inches high by 1 foot $9\frac{1}{2}$ inches.

This picture belonged at one time to Carlo Dolci (1616-1686), and towards the end of the last century it was in the possession of a poor widow, who sold it to a picture-dealer for twelve crowns (about £4, or \$20). It was then in a perfect state, but it has twice since undergone the process of cleaning. It was afterwards sold to the Grand Duke Ferdinand III. for 300 sequins, or about 4,000 lire.

The Virgin's features are calm and serene, and of a beauty which Raphael seldom surpassed. We prefer it to many later and more perfect Madonnas. The arch over the eyes is here almost invisible, which may be accounted for by the fact that Italian women at that time were in the habit of removing the hairs of their eyebrows.

"Although slightly and very simply painted, especially in the nude parts, this picture excels all Raphael's previous Madonnas in the charm of a profound feeling. Signor Morelli says it reminds us more of Timoteo Viti than of Perugino." (Kugler.)

"With what ease the Boy sits on the Virgin's hand; how prettily twisted the sash round his body. How safe he feels as he leans against his mother's bosom. The true ideal of proportion seems obtained between mother and child; and great technical perfection is revealed in the brilliancy which overspreads the regular oval of the Virgin's face, thrown into light on the dark green background of the panel." (C. and C. "Raphael," i. p. 250.)

V. MADONNA DEL GRAN' DUCA.

Reproduced by permission from a photograph by Fratelli Alinari, Florence.



No. 6.

MADONNA DI TERRANUOVA.

No. 6.

MADONNA DI TERRANUOVA.

ALSO CALLED "MADONNA COI BAMBINI" ("WITH THE CHILDREN").

No. 2474, R. Museum, Berlin.

THIS picture was painted in Florence about 1504-1505,¹ on wood, 2 feet 9 $\frac{3}{4}$ inches in diameter. It is considered an authentic Raphael. This picture has for its basis a sketch made in pen and ink upon the back of a sketch made for the "Madonna Connestabile" (now in the copper-plate collection in Berlin). This Madonna was originally in the possession of the Duke of Terranuova, first at Genoa, then at Naples. It was purchased at Naples in 1854 for 30,000 scudi (about £6,800, or \$34,000), by Frederick William IV. of Prussia. His father, when in Naples, had much admired this picture, and requested his son to purchase it if the Terranuova family would ever consent to part with it.

Messrs. Crowe and Cavalcaselle think that Raphael saw Michael Angelo's Madonna, now in the Uffizi, before he painted this.

The Virgin is represented seated in a rocky landscape with the Child in her lap, who, together with the Baptist, is holding a scroll. A third child is leaning on the Virgin's knee, gazing tenderly up at the infant Saviour. This boy is probably intended to represent James the Less.

"The way in which the shadowing of the background and that of the right side of the figures is made to contrast with the lighting of the hills and sky and that of the left side of the figures, the cleverness with which the group is thrown into focus in front of the dark green wall which separates the Virgin from the landscape, is a masterpiece of pictorial arrangement only to be explained by new and very powerful influences; and to these we must equally attribute the broader and more certain modelling of the flesh, the more successful transparency of the shadows, and the greater fairness of the wheaten flesh tints." (C. and C. i. p. 232.)

¹ "Painted in 1505, and probably taken from a drawing by Pinturicchio." (Morelli, "Italian Masters in German Galleries," p. 335.)



VI. MADONNA DI TERRANUOVA.

After a photograph by the Berlin Photographic Company.

No. 7.

MADONNA COWPER, OF 1505.

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No. 7.

MADONNA COWPER, OF 1505.

Panshanger, England.

IN the collection of Lord Cowper, at Panshanger, in Hertfordshire, are two Madonnas by Raphael; this one, and the slightly larger one, known as the Madonna Cowper, of 1508. (See page 92.)

This Madonna was painted by Raphael in 1505; on wood, 2 feet high by 1 foot 5 inches. It was purchased by Lord Cowper when he was British minister at Florence.

A copy is in the Lombardi collection at Florence, which may be the one which Passavant mentions as being in the house of Peruzzi at Florence.

The Virgin is seated in the open air, holding the naked Child with her left hand. He rests one foot on his mother's right hand, and places his arms around her neck. In the distance is a church with a dome and campanile, showing its white marble front.

The influence of Leonardo da Vinci is especially noticeable in the drawing of the hands. The execution is simple and easy.

"There is nothing solemn about the little 'Cowper Madonna;' but it is very lovable and singularly attractive, and, in spite of the imperfections which cannot be concealed, it lives for ever in the memory of those who have once seen it." (Translated from "Les Vierges de Raphaël," by F. A. Gruyer, Paris, 1869, vol. iii., p. 43.)

"The Virgin's veil, striped with gold, is twisted amongst the hair, and falls from the back of the head to the neck, whilst another, equally subtle, runs around the bosom and shoulders. . . . The execution, finished as it is, has not quite the full measure which marks the 'Madonna del Gran' Duca,' and this, perhaps, with other subordinate causes, makes the 'Cowper Madonna' just inferior to its rival at Florence." (C. and C. i. pp. 250-251.)



VII. MADONNA COWPER OF 1505.

No. 8.

MADONNA DI CASA TEMPI.

No. 8.

MADONNA DI CASA TEMPI.

No. 1206, Old Pinakothek, Munich.

IN Florence Raphael painted a Madonna, for the Tempi family there, on wood 2 feet 4 inches high, by 1 foot 7 inches. Its date is variously given by the authorities. Signor Morelli believes this picture to be of an earlier date than 1506; about the time he painted the "Madonna del Gran' Duca," and certainly before he executed the "Ansidei" altar-piece.

It was left forgotten for a long time in the Tempi Palace, in Florence. Finally a physician, who was called to attend a servant in the Tempi family, discovered the picture covered with dust and soot and recognized it as a work of Raphael. It was afterwards much damaged by unskilful restoration, so that it is hardly enjoyable in its present state. It was purchased in 1829 by King Ludwig of Bavaria for 16,000 scudi (about £3,600, or \$18,000).

The Virgin is represented standing, but seen only half-length, holding the little Jesus in her arms, while his face rests against hers.

"The tenderness of Raphael is nowhere more conspicuous than in the 'Madonna di Casa Tempi,' where the delight of the mother at the clinging of her son's cheek to her own is nobly expressed in the faces of both. . . . Raphael, in reference to the endearments between the mother and child, has always observed a degree of reserve, respect, and modesty, which contributes, more than can be expressed in words, to manifest the character of holiness which the subject requires. . . . His almost absolute abandonment of Umbrian for Tuscan principles was finally manifested in the 'Madonna di Casa Tempi.' In type, mould of face, drapery, and style of drawing, it is the pure Florentine that comes to be displayed. . . . Indescribable love and affection are concentrated in the action of the Virgin—her smile, her lips compressed for a kiss, her eyes half closed from sheer pleasure. Nature itself is reproduced in the movement of the Child, whose look is penetrant, happy, and mirthful. It is one of the noblest renderings of motherly love." (C. and C. i. p. 269, etc.)

"The landscape is cleaned off, the mouth of Mary is quite disfigured, and looks as if she were suffering from toothache. The head of Christ is well preserved. . . . But, in spite of all this, the 'Madonna de' Tempi' is, to my eyes, the most Raphaellesque work in this gallery." (Morelli="Lermolieff," "Ital. Mast. in Ger. Galleries," translated by Mrs. L. M. Richter, London, Bell, 1883, p. 82.)



VIII. MADONNA DI CASA TEMPI.

No. 9.

MADONNA ANSIDEI.

No. 9.

MADONNA ANSIDEI.

(OR "BLENHEIM MADONNA.")

No. 1171, National Gallery, London.

THIS work was painted by Raphael in Perugia in 1506 as an altar-piece for the chapel of San Niccolò di Bari in the church of San Fiorenzo, belonging to the Serviti at Perugia, for the family of Filippo di Simoni Ansidei (whence its name). On the border of the Virgin's mantle near the left hand is the date "MDVI," and not, as stated by Passavant, MDV. On wood, 9 feet high by 5 feet. It is the best preserved of all of Raphael's works.

The "Ansidei Madonna" was purchased by the third Duke of Marlborough, through Mr. Gavin Hamilton, in 1764, from the church of San Fiorenzo in Perugia, on condition of furnishing a copy, by Niccolò Monti, which still exists in place of the original. It remained in his palace at Blenheim until it was sold by his successor, in 1885, to the British Government for £72,000, or \$360,000, which is believed to be the largest price ever paid for a single picture.

"The Virgin enthroned seems enshrouded in drapery, the mantle on her head covering all but her waist and right knee. Like a hood, edged with gold, it frames the face, the throat and the waist, leaving bare the thin veil that protects the fair hair and the fresh young countenance with its dignified look and drooping eyelids. Opening at the neck it shows the upper hem of the red dress wrought with an embroidered monogram. It is a youthful mother who looks down at the book that lies on the folds of the cloak on her knee; her hand and fingers are curved over the leaves, whilst the right reposes on the shoulders of the pensive Child that sits cross-legged on her lap, and holds in its fingers the blue and gold striped sash which winds round its arm and body. St. Nicholas of Bari, in a white jewelled mitre, stands reading below, bending to the book in his left hand, a splendid crozier in his right, his neck muffled in a white cloth, over which a deep green pivial with an orange lining and gilt borders is fastened with a bishop's brooch. Under the folds of this ample vestment pleats of a white surplice are visible, itself falling short of a black robe, beneath which the saint's red shoes appear. Three metal balls on the floor are the emblem of the bishop's sanctity. John the Baptist, steadily planted on the left foot, the right leg forward, bare-armed and bare-legged, in camel's-hair tunic, and a blood-red mantle, edged with gold, holds a crystal cross in his hand." (C. and C. i. p. 222-223.)

IX. MADONNA ANSIDEI.



Salve Mater Christi

No. 10.

MADONNA "ST. PETERSBURG."

No. 10.

MADONNA "ST. PETERSBURG."

(ALSO SOMETIMES CALLED "MADONNA WITH THE BEARDLESS JOSEPH.")

Hermitage, St. Petersburg.

THIS is one of the Madonnas which Raphael painted in Florence in 1506, just previous to the "Madonna with the Palm." On wood, transferred to canvas, 28 $\frac{3}{4}$ inches high by 22 $\frac{1}{2}$ inches.

We can only trace this masterpiece back to the seventeenth century, when it is said to have belonged to the Duc d'Angoulême in Paris. It was sold to one Barroy, cleaned by a man named Vendine, and before it came to St. Petersburg it belonged to Mr. Crozat. It cannot be that catalogued in the inventory of Urbino as Passavant thought, because the Urbino picture was a circular one.

This picture is injured by some spots of restoring on the faces of St. Joseph and the Virgin, and on the infant's legs.

"Hardly less beautiful than the 'Orleans Madonna' and its companion picture, the 'St. Petersburg' Madonna represents the Virgin and Child in a palace, but in a reversed position. The Virgin again bends over the Child, whose left foot she is holding. He clings with his right hand to his mother's bosom, whilst he rests the other hand on her lap, and turning sharply round, looks at the melancholy form of the beardless Joseph who stands to the left with both hands leaning on his staff."

"A more matronly shape in the Virgin, greater breadth and strength in the Saviour, remind us of the 'Madonna del Cardellino,' an impression enhanced by the landscape, which is seen through the arch to the right. But the qualities of colour and execution of this little panel are similar to the 'Orleans Madonna.' What makes the picture particularly interesting is the discovery that the beardless Joseph is a counterpart in features and head of that which Raphael designed for the next great work that occupied his leisure at Florence, the 'Holy Family' of Lord Ellesmere, usually known as the 'Madonna of the Palm.'" (C. and C. i. pp. 284-285.)



X. MADONNA "ST. PETERSBURG."

*After a photograph by Ad. Braun and Co., Braun, Clément and Co., Successors,
Dornach (Alsace) and Paris.*

No. 11.

MADONNA WITH THE PALM.

1.

MADONNA WITH THE PALM.

("LA VIERGE AU PALMIER.")

Bridgewater House, London.

THIS is one of the two Madonnas which Raphael painted in 1506 for his friend Taddeo Taddei, the other being the "Madonna in the Meadow," now in Vienna (see page 78).

This is a circular picture, painted on wood, transferred to canvas, 3 feet 4 inches in diameter. It is on a larger scale than the "Petersburg Madonna," which immediately preceded it.

It has not been traced further back than 1680, when it belonged to the Countess de Chivern, in Paris, out of whose hands it passed to those of the Marquis d'Aumont, who disposed of it to M. de la None for 5,000 livres, after causing a copy of it to be made by Philippe de Champagne. From the de la None collection it passed into the possession of the President Tambonneau, Paris, and thence into the Orleans collection. At the sale of the latter in 1792 it was bought by the Duke of Bridgewater for £1,200 or \$6,000.

The last Duke of Bridgewater devised his art treasures to his nephew, Lord Francis Egerton, who was raised to the peerage as Earl of Ellesmere in 1846.

The Virgin is seated under a palm tree, holding by his girdle the Child, who, seated on her right knee, is reaching for some flowers which Joseph is presenting as he leans upon his staff.

"The figures in this picture are fitted into the space with unrivalled skill. Every line is calculated to suit the form of the panel, and the surface to be covered . . . It strikes one at once to inquire whether it would ever have occurred to the master to introduce a palm tree into a landscape near the Thrasymene Lake. In other respects the distance varies but little from that of which Raphael was fond. But this new feature in the "Madonna of the Palm" bespeaks acquaintance with other regions and other parts of Italy. . . . Joseph is beardless and in profile. It is one of Raphael's happiest studies of expression, reminiscent of da Vinci in the finish of the parts and the smile which lurks in every one of its lines. . . . It has two vertical slits, one on the left side of the picture, one in the centre, running down the Virgin's forehead, the back of the infant's head, his body, and the Virgin's mantle. These have been necessarily restored, causing repainting. It is a pity that the damage done to the surface of the panel should conceal not only the original beauty of the handling, but some of the charms of feeling that once gave attraction to the picture." (C. and C. i. pp. 285-287, and note.)



XI. MADONNA WITH THE PALM.

No. 12.

MADONNA OF ORLEANS.

No. 12.

MADONNA OF ORLEANS.

Palace of the Duc d'Aumale, Chantilly, France.

THIS picture was painted by Raphael about 1506, and is probably one of those described by Vasari as having been executed for Guidobaldo of Montefeltro. (See "Madonna Connestabile," page 60.) A half length, on wood, $11\frac{1}{2}$ inches high by $14\frac{1}{4}$ inches.

It was taken to Flanders at the end of the sixteenth century, and Passavant and others assert that the background was there repainted in the manner of David Teniers, but this has been convincingly refuted by other authorities.

It was once in the possession of the brother of Louis XIV. of France, then in the Orleans gallery. It was sold in 1798 to Mr. Hibbert for £500. Thence it passed to Mr. Nieuwenhuis, who sold it in 1831. It was afterwards transferred to M. Agvado, and then sold in Paris for 24,000 francs to M. B. Delessert. At the Delessert sale in 1869, the Duc d'Aumale bought it for 150,000 francs.

This little picture is perfectly preserved.

"The Virgin sits on a cushioned chair in a small room—a young mother in a homely habitation adorned with a shelf on its hinder walls, on which pots and vases and a straw-plaited flask are ranged. Her yellow hair twisted with a subtle veil, her red dress cut square at the bosom, its close sleeve puckered into pleats of a vague red stuff, her green sash and blue mantle, the curtain of grey red hue, all contribute by soberness of tint to the quiet scale of tones which mark the picture. But the change in technical execution is remarkable. The lights are so transparent that they hardly cover the ground of the panel, the shadows of such copious pigment as to produce an unusual density.

"Christ, who rests half recumbent on his mother's lap, hanging on with both hands to the hem of her dress, looks round with inspired eyes at the spectator, Mary the while bending over him with a look of serene melancholy as she supports his shoulder with one hand and holds his left foot with the other.

"Never was a group of mother and child more picturesquely balanced, never put together in more graceful lines. Raphael rarely imagined more lovely, chastened features. . . . Enchanting is the transparent light of the flesh parts, exquisite the glow of the whole surface." (C. and C. i. pp. 283-284.)

XII. MADONNA OF ORLEANS.

*After a photograph by Ad. Braun and Co., Braun, Clément and Co. Successors,
Dornach (Alsace) and Paris.*



No. 13.

“MADONNA IN THE MEADOW.”

No. 13.

“MADONNA IN THE MEADOW.”

(OR “MADONNA VERDE.”)

No. 360, Belvedere Gallery, Vienna.

THIS is one of the two pictures which Raphael painted for his friend Taddeo Taddei on the occasion of his second, or as some say, third, visit to Florence, when he remained there from 1506 to 1508. The other one is the “Madonna with the Palm” (see page 74). On wood, 3 feet 8½ inches high by 2 feet 10½ inches. The date “MDVI” is on the hem of the Virgin’s dress, near the throat. It resembles “La Belle Jardinière,” and is sometimes called “La Madonna aux Herbes.”

The Taddei family sold it to the Archduke Ferdinand Charles of Austria, whose wife was a Medici, for 4,000 Roman crowns (about £2,000, or \$10,000). Until 1663 it was preserved in the Royal Palace of Innsbruck, but then it was taken to Schloss Ambras, near Innsbruck, from whence it was transferred, in 1773, to the Imperial Collection at Vienna.

The Virgin is seated on an elevation of ground in a beautiful landscape. With both hands she supports the infant Christ who stands before her, her head inclined towards the little St. John, who, kneeling at the side, offers a reed cross to his companion.

“This is a picture of tender grace and sweetness, showing the influence of Leonardo more than that of any other master in the expression of the heads, in the forms of the children, and even in the drapery and deep brownish tones of the landscape.” (Kugler, ii. p. 480.)

“Nothing sweeter can be conceived than the air, the expression, and the movements of these two children. Nothing more graceful to the eye than their brilliant lighting and balanced tonings, which stand in moderate relief against the Virgin’s dress, and the wide expanse of distance receding to a far-off lake edged with hills. The drawing of the hands and feet, and the execution of the whole, shows a near approach to the style of Raphael as displayed in the ‘Bella Giardiniera’ of the Louvre. The same variety which marks the children in the ‘Madonna del Cardellino’ is found in the children here. St. John is curly headed and the infant Christ has soft, short hair. The preservation seems perfect.” (C. and C. i. pp. 260-261.)



XIII. MADONNA IN THE MEADOW.

No. 14.

MADONNA DEL CARDELLINO.

No. 14.

MADONNA DEL CARDELLINO.

(CALLED IN FRENCH "VIERGE AU CHARDONNERET," "GOLDFINCH.")

No. 1129, Uffizi Gallery, Florence.

THIS beautiful work was painted by Raphael in Florence about 1506, for his friend Lorenzo Nasi, a wealthy Florentine, as a wedding present from Nasi to his bride. On a panel 3 feet 1 inch high by 2 feet 5 inches.

The goldfinch ("cardellino"), here so charmingly introduced, gives the name to the picture. It is remarkable as the first which distinctly manifests the change of manner in Raphael.

This picture was badly injured on August 9, 1548, when the house of Lorenzo Nasi in Florence was destroyed by the sinking down of the hill of San Giorgio. Raphael's picture was buried in the ruins and broken into many pieces, but Battista, son of Lorenzo, put the pieces together with much skill.

The Virgin is sitting in a meadow with the infant Christ between her knees. He turns from the book in the Virgin's hand to fondle the goldfinch which the boy Baptist presents to him. The Virgin presses her fingers on the shoulder of St. John in acknowledgment of his eagerness. The goldfinch is supposed to be symbolical of sacrifice, from the red streaks among its feathers resembling blood. In the distance is an idealized view of the city of Florence, with the Duomo and the Campanile.

"The form and countenance of the Madonna are of the purest type; her whole soul seems to breathe holiness and peace." (Kugler.)

"In the combination of the attitudes Raphael has concentrated the subtlest thought. The group is relieved equally against the warm brownish ground and the cool distance and sky. The children stand out clearly against the coloured dress of the Virgin. The attitude of Christ contrasts in statuesque and classic rest with the impulsive movement of the Baptist, who has just arrived after finding the bird, and shows by the twitch of his eye and puffed cheeks and open lips, that he has been running and is blown by his exertion. All the affectation and conventional grace of the Umbrian has vanished to make room for something better and more refined. The flowers, chiefly white, which adorn the foreground, are all suited to the occasion on which the picture was produced." (C. and C. i. p. 257.)

XIV. MADONNA DEL CARDELLINO.

Reproduced by permission from a photograph by Fratelli Alinari, Florence.



No. 15.

MADONNA CANIGIANI.

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No. 15.

MADONNA CANIGIANI.

No. 534, Old Pinakothek, Munich.

ABOUT 1506, while in Florence, Raphael painted a Madonna (on wood, 4 feet high by 3 feet $3\frac{1}{2}$ inches) for Domenico Canigiani, of that city. Inscribed on the hem of the Virgin's bosom is "Raphael Urbinas."

This picture came into the possession of the Electors of Düsseldorf, as a wedding present through the marriage of Anne de' Medici, daughter of Cosimo III. to John William, Count Palatine of the Rhine. It is not known how the Medici obtained it, but it is registered in the inventory of the Uffizi of 1589.

The panel was much injured, and the upper part was painted over by one Colin. "Disfigured by bad restoration—designed and partly painted by Raphael." (Morelli.)

There are five figures in this picture, arranged in the true pyramidal system, though the grouping appears artificial. This extreme regularity may have been less perceptible before two groups of infant-angels' heads in the upper part of the picture were removed, after having been spoilt by a so-called restoration in the Düsseldorf Gallery.

In the Corsini Palace at Rome is an old Flemish copy of this picture groundlessly attributed to Raphael.

"Joseph, leaning upon his staff, stands as the apex ; seated below are the Madonna and Elizabeth facing each other ; and below and between them the Child and John holding a scroll. In the background is a pleasing landscape. Joseph bends his head towards Elizabeth 'with an expression of astonishment and of praise to God, whose greatness had bestowed this young child on a mother already so advanced in years. All appear to be astonished at the manner in which the two cousins treat each other at an age so tender.'" (Vasari.)

"One sees that the divine infant has been sitting on his mother's lap whilst she was reading, and at sight of Elizabeth and the Baptist she closed the book and put the babe to the ground. With the scroll in his hand, on which the fatal words are written : 'Ecce Agnus Dei,' he looks up innocently at the Baptist and presents it smiling. St. John bends his curly head to look at the scroll. . . . The difference in years and race between the Baptist and Christ is marked in that noble way which so eminently stamps Raphael's genius, who would naturally strive to give the Saviour a more refined air and more graceful proportions than his companion. . . . A pleasing diversity of shape, of face, and of features, distinguishes each of the saints." (C. and C. i. pp. 295-296.)



No. 16.

MADONNA DEL CORDERO.

No. 16.

MADONNA DEL CORDERO.

("MADONNA WITH THE LAMB.")

No. 364, Prado Gallery, Madrid.

THIS picture bears the inscription—"Raphael Urbinas, MDVII." on the border of the dress of the Virgin. On wood, $11\frac{1}{2}$ inches high by $8\frac{1}{4}$ inches. This is one of the gems of the master, and the original of many inferior pictures.

It was formerly stowed away in the oratory of the Escorial, as a work of little value, until Don Sebastian, of Spain, discovered the signature of Raphael and had it placed in the Royal Museum at Madrid. There is no trace of the way this gem reached Spain.

The composition was evidently suggested by Leonardo da Vinci's picture of St. Anne with the Virgin and Child and a lamb, now in the Louvre. On the left, the Child, astride a recumbent lamb, is looking up at Joseph, who bends forward towards him with both hands clasping a long staff. Between them is the Virgin with both hands upon the Child's shoulders.

A fine copy of this little picture of Raphael's time was purchased in 1840 by Count Castelbarco of Milan, who sold his collection in Paris.

"In the attitude of Christ's mother, half sitting, half kneeling on the ground, or of St. Joseph, a reminiscence of the Canigiani Madonna is supplied. But the infant Saviour riding on the lamb, and grasping its neck as he looks inquiringly upwards, is original and life itself. . . . St. Joseph, aged and weary of his journey, seems to court repose, whilst his fine profile is full of tender interest. The lamb cowers the better to bear the weight of the Child, whose shoulders the Virgin's hands are eagerly supporting. Maternal love struggling with anxiety for the babe's safety is suggested in the full smiling features of the Virgin. Exquisite handling and careful finish are appropriately lavished on a panel of the smallest size, and the landscape is as lovely as it is minute." (C. and C. i. pp. 337-338.)



XVI. MADONNA DEL CORDERO.

After a photograph by Sucesor de Laurent, Madrid.

No. 17.

MADONNA DI SANT' ANTONIO.

MADONNA DI SANT' ANTONIO.



South Kensington Museum, London.

THE so-called "Madonna di Sant' Antonio" is part of a large composition executed by Raphael not in 1505, as Vasari says, but in 1507-8, to order, for the nuns of Sant' Antonio of Padua for their convent in Perugia. Morelli believes it to have been painted in 1507-8, after Raphael had experienced the influence of Fra Bartolommeo.

Painted on wood, 5 feet 10 $\frac{1}{4}$ inches square. It was much injured in a process of cleaning and restoring which it underwent in Paris.

In May, 1677, the nuns who owned this picture asked permission to sell it "to pay their debts, and because the surface in some parts was flaking away." The central panel and lunette (this work) were sold, May 8, 1677, for 2,000 scudi (about £500, or \$2,500) to Antonio Bigazzini, a nobleman of Perugia, who bound himself to substitute in the convent a copy for the original. Shortly after this, the picture passed into the hands of the Colonna family at Rome, and thence to the Duke of Ripalda, the Spanish minister at the Neapolitan court. He left it in his will to the ex-King of Naples, after vainly attempting to sell it in France and England. In March, 1886, it was lent to the South Kensington Museum by the Duke of Castro, through the Earl of Ashburnham, and it is still in the "Raphael Room" there.

In general composition this work resembles the "Madonna del Baldacchino." There are seven figures in all. The Virgin is seated on a throne holding the Child on her right knee and pressing John the Baptist forward. On the right stand St. Margaret and St. Paul, on the left St. Catherine and St. Peter. In the lunette above is the Almighty with two adoring angels.

The three small scenes from the life of Christ, which formed the "predella" to this work, are now dispersed.

"This is one of the strongest productions of Raphael's first manner." (Müntz.)

"It is by no means a good example of the great painter's powers." (Kugler, Layard.)

"To the Virgin the master has given the most lovely features and the most graceful attitudes; he has also adorned her with a most fanciful and varied head-dress, a very unusual thing at that time. . . . The whole work is, without doubt, very admirable; it is full of devout feeling, and is held in the utmost veneration by the nuns for whom it was painted. It is very highly commended by all painters likewise." (Vasari.)



XVII. MADONNA DI SANT' ANTONIO.

No. 18.

“LA BELLE JARDINIÈRE.”

No. 18.

“LA BELLE JARDINIÈRE.”

(“MADONNA IN THE GARDEN.”)

No. 362, Louvre, Paris.

THIS beautiful picture is signed on the edge of the Virgin's mantle with the letters “Raphaello Urb.” and “MDVII.” It marks the term of Raphael's first manner in oil painting. On wood, 4 feet high by 2 feet 7½ inches. Arched at the top. All the figures are full-length.

It is generally claimed that this is the picture which was ordered of Raphael by Filippo Sergardi, of Florence, who sent it to Siena. “Supposing this to be correct, the picture was truly finished by Ridolfo Ghirlandaio, as appears not only from the style of the blue mantle, but from Vasari's distinct statement.” (C. and C. i. note to page 364.) However, Rumohr and Waagen both agree that it was the “Colonna Madonna” which Raphael left with R. Ghirlandaio, on his departure from Florence, to be completed by him.

This Madonna was purchased from Filippo Sergardi by order of Francis the First, of France. The original drawing for this work has lately been bequeathed to the Louvre.

The Virgin is sitting amongst flowering shrubs, as in a garden (whence the name of the picture), in a pleasing landscape. The infant Christ stands at her knee, St. John kneeling in childlike devotion.

It is said that within two years Raphael painted this subject three times. One of these replicas is the “Madonna in the Meadow” (see page 78).

“The movements are combined with such perfection that one does not even think of the difficulties overcome. The most beautiful groups of antique statuary are not composed with greater suppleness or science.” (Translated from Müntz' “Raphaël,” Paris, 1886, p. 189.)

“Christ's left hand stretches towards the book, which lies closed on his mother's wrist, and eagerly inquiring as he looks into the Virgin's face, he seems to ask the meaning of the missal and the cross. Not only has he been playing with the one, but he has seen the other, on which St. John is reposing. . . . For brilliancy of tints, vividness of light and contrast by massive shadow, no picture of Raphael's time approaches this.” (C. and C. i. pp. 362-363.)



No. 19.

MADONNA COLONNA.

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No. 19.

MADONNA COLONNA.

No. 248, R. Museum, Berlin.

THIS is one of the numerous Madonnas which are called Raphael's, but it is not authentic. Painted on wood, probably about 1507, 2 feet 6½ inches high by 1 foot 10 inches.

This picture belonged to the family of the Salviati at Florence, but passed by inheritance to the Colonna. When in the possession of Maria Colonna, wife of Duke Giulio Zante della Rovere, at Rome, it was purchased in 1828 by the Chevalier Bunsen for the Prussian Government.

This Madonna exhibits a close resemblance to the type and form of the "Madonna Cowper, of 1508." It is unfinished, which accounts for the bright colouring and lack of shade.

The pose of the Virgin is very much like that in a sketch by Raphael in the Albertina (Vienna), while that of the Child is like that in the "Orleans Madonna."

Rumohr and Waagen both agree that this is the Madonna which Raphael left with Ridolfo Ghirlandaio on his departure from Florence, to be completed by him; but Passavant, C. and C., and other authorities, consider that work to have been the "Belle Jardinière."

"This grand composition represents the infant Saviour struggling to get up as he clings to the edge of his mother's dress, and smiling at the spectator, whilst the Virgin holds the missal raised in her left hand and serenely contemplates his lively exploits to rise. . . ."

"The work is not Florentine, but must have been left incomplete in the painting-room at Perugia. Technically weak in colour, it leaves the surface of the panel visible through a filmy varnished tinting that merely overspreads the contour. . . . The known freedom of Raphael's touch has made way for the feebler manipulation of Domenico Alfani, which produced the Umbrian affectation so markedly displayed in the features and air of the Virgin's head. . . . The Virgin's head is wound about with the thin veil, which twists round her shoulders, reappears at the waist and runs to the infant's left foot. A red dress over a muslin chemisette. The mantle, as usual, is blue. . . . We may presume that the picture thus prepared was returned to Alfani to be finished, and that Raphael finally disdained to give it the last polish. He left the picture unfinished, as if hopeless of improving it." (C. and C. i. pp. 351-352, and note.)



XIX. MADONNA COLONNA.

After a photograph by the Berlin Photographic Company.

No. 20.

MADONNA COWPER, OF 1508.

No. 20.

MADONNA COWPER, OF 1508.

Panshanger, England.

THIS is the larger and later of the two Madonnas by Raphael in the collection of Lord Cowper. Painted in 1508, on wood, 2 feet 3 inches high by 1 foot 6 inches. It is sometimes called the "Panshanger Madonna." "Perhaps the most lovely of all of Raphael's Madonnas." (Morelli.)

This picture was purchased, with the other "Cowper Madonna" (see page 66), in Florence by Lord Cowper when he was British Minister there, from the Niccolini family.

On the border of the Virgin's garment, near the throat, are the letters "MDVIII. R. U. Pin."

The Child is seated on a pillow in the Virgin's lap, with his left hand pushed into her bodice; her left hand is raised near his.

"It borders on mannerism in the fractious expression of the Child; the countenance of the Madonna, however, is extremely sweet." (Kugler.)

"This masterpiece apparently indicates a final reaction and protest against overwrought tenderness and Umbrian feeling. More than any other of the works of Raphael's middle time it illustrates the grand realism of the school of Fra Bartolommeo. At no period in his career had Raphael ventured on such an unconditional appeal to the grace of nature unadorned, as in this rendering of the Virgin and Child. He never showed more freedom in the reproduction of form in the strength and beauty of its ordinary daily aspects.

"The smoothness and polish of the flesh are more like those of bronze. The borders are minutely decorated with gold ornament." (C. and C. i. pp. 357-359, and note.)

"The mouth of the Virgin is small, beautifully designed, and rather sad than smiling. . . . The colouring of this picture is exquisite and well conceived." (Translated from "Les Vierges de Raphaël" by F. A. Gruyer, Paris, 1869, vol. iii. p. 69.)



No. 21.

MADONNA DEL BALDACCHINO.

No. 21.

MADONNA DEL BALDACCHINO.

No. 165, Pitti Palace, Florence.

THIS picture derives its name from the "baldacchino," or "canopy," which was added about 1700. Painted on wood, 10 feet high by 6 feet.

It was commenced in Florence by Raphael for the Florentine family of Dei, to be placed in Santo Spirito, a Florentine church belonging to the Augustines; but Raphael left it unfinished, when, in 1508, he went to reside in Rome. Later, when his growing fame drew attention to the picture, it was continued, we know not by whom. It was sold, shortly after Raphael's death, by his scholars and executors Giulio Romano and Francesco Penni, to Monseigneur Baldassare Turini, who had it framed in a stone framework by Baccio d'Agnolo, and gave it to the cathedral of Pescia, his native place. About 1697 it was purchased by Ferdinand de' Medici (son of Cosimo III.), who caused it to be enlarged at the top, by the addition of the "baldacchino," by Agostino Cassana, and then placed it in the Pitti. A copy, made by Piero Dandini, was substituted for the original in the cathedral at Pescia.

The Virgin, seated on a throne, holds the Child on her knee, who looks back naïvely at St. Peter. On the right stand St. Peter and St. Bernard, the general patron of monastic learning; on the left are St. James the Less, resting his hands on a long staff, and St. Augustine. At the foot of the throne two beautiful boy angels hold a strip of parchment.

"The design of the picture is evidently by Raphael, as well as the figures of the Virgin and Child and those on the spectator's left, which are arranged in the grand style of Fra Bartolommeo, to whom Raphael owed much. Of the two angels above, the more beautiful one is obviously borrowed from Raphael's fresco in Santa Maria delle Pace, Rome, from which it appears that the first finisher did not touch the picture until after 1514." (C. and C. ii. p. 371, etc.)



XXI. MADONNA DEL BALDACCHINO.

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No. 22.

MADONNA ESTERHAZY.

No. 22.

MADONNA ESTERHAZY.

Esterhazy Gallery at Pesth.

THIS picture is supposed to have been painted between 1508 and 1513, and is probably one of a series of small pictures of which Raphael traced the outlines, leaving them to be finished by some of his pupils. On wood, 10 inches high by 8 inches.

This Madonna was given by Pope Clement XI. (ruled 1700-1721) as a present to the Empress Elizabeth of Austria; she gave it to Kaunitz, from whom it passed to the Esterhazy family.

The Virgin kneels, in the middle of the picture, at the base of a ledge of rock, on which she holds the Child in a sitting posture. He stretches forth his right arm towards little St. John, who is kneeling on the left knee with his face turned away reading a scroll on which are the words "Ecce Agnus Dei." A walled city with towers appears in the left horizon.

Passavant notes a good copy in the Wendelstadt gallery in Frankfort-on-the-Main; but the similar composition in the Uffizi, Florence (No. 1235), once ascribed to Fra Bartolommeo, is "a very feeble reproduction of a low-class Florentine painter." (C. and C.)

"The 'Esterhazy Madonna,' though a pigmy by the side of the 'Giardiniera,' claims to be admired for many of the qualities that distinguish its more important rival. A beautiful composition, broadly handled and grandly outlined, it seems equally remarkable for life and grace, and freedom of pictorial treatment." (C. and C. i. p. 365.)



XXII. MADONNA ESTERIIAZY.

No. 23.

MADONNA DI CASA D'ALBA.

No. 23.

MADONNA DI CASA D'ALBA.

Hermitage, St. Petersburg.

THIS is one of the pictures which Raphael executed with his own hand between 1508 and 1513, in Rome. It is a circular picture, 3 feet $1\frac{1}{2}$ inch in diameter; on wood, transferred to canvas.

The rather doubtful authority of Padre Resta assures us that this picture was on the high altar of the Olivetani at Nocera di Pagani, until some time in the seventeenth century, when it was sold to the Marchese del Carpio, Viceroy of Naples. It then passed into the gallery of the Duke of Alba, at Madrid. The art dealer, W. G. Coesvelt, is said to have bought it for £4,000 in the beginning of the present century from Count de Burcke, Danish envoy at Madrid, who had purchased it from the Duchess of Alba. Coesvelt sold it in 1836 to the Emperor of Russia for £24,000, or \$120,000.

The Virgin is seated in a pleasant meadow decked with violets and wild flowers. She rests against the fallen trunk of an oak tree. In one hand she holds a book half closed over her finger, the other is extended so as to lie on the shoulder of John, who kneels with a long reed cross in his arms, to the left. The Child, with one foot on the ground, half climbs into the Virgin's lap, clinging to her whilst he turns to grasp at the stem of the cross, to which his glance is directed. The boy Baptist looks at them both eagerly.

There is a replica, with some variations, of this picture, in the Palazzo Bianco, Genoa, called the "Madonna della Rovere" (oak), from the oak under which the holy family is reposing.

There is a copy in the Palazzo della Torre, Ravenna.

"The Alba Madonna is an example of Raphael's most careful work, and most exquisite finish, injured no doubt to an extraordinary extent by abrasions and restoring, yet still admirable in parts for marvellous finish and delicacy of modelling." (C. and C. ii. p. 129.)

"This is a beautiful picture, executed in the best and most delicate style by the master's own hand." (Kugler.)

XXIII. MADONNA DI CASA D'ALBA.

*After a photograph by Ad. Braun and Co., Braun, Clément and Co. Successors,
Dornach (Alsace) and Paris.*



Christy Ford

No. 24.

MADONNA ALDOBRANDINI.

No. 24.

MADONNA ALDOBRANDINI.

("MADONNA GARVAGH.")

No. 744, National Gallery, London.

THIS is an authentic picture by Raphael, contemporary with the "Madonna di Casa d'Alba," painted between 1508 and 1513. On wood, 15 inches high by 13 inches.

This painting was bought from the Aldobrandini collection in Rome, by Mr. Day, who afterwards sold it to Lord Garvagh for £1,500. It was purchased in 1865 for the National Gallery, for the sum of £9,000 or \$45,000.

The Virgin is seated upon a bench in a room with her face relieved in light against the dark ground of a square pillar. She holds her mantle behind the infant Jesus, who leans against her breast, and offers a pink to St. John, who, standing on the right, is stretching his left hand to take it, while he leans the other, which holds the reed cross, upon the bench.

The Virgin encourages John to claim the pink by gently pressing his shoulder. On her head is a green cloth striped with gold.

"It was painted by Raphael as a variety of the same theme as the round of the 'Casa d'Alba,' with a setting of figures and details and their surroundings in a new shape. . . . Nothing can exceed the beauty of the pyramidal composition, the elegance of the dress, the happy smile of the Child looking down, or the eagerness of the boy Baptist looking up." (C. and C. ii. pp. 129-131.)

"The whole forms a composition of the utmost beauty and sweetness." (Kugler, Layard.)



No. 25.

MADONNA OF THE DIADEM.

No. 25.

MADONNA OF THE DIADEM.

("LA VIERGE AU DIADÈME.")

No. 363, Louvre, Paris.

THIS is one of the Madonnas of Raphael's early Roman period, 1508 to 1513, the execution of which is probably due to Giulio Romano. It is also called the "Madonna with the Veil," "La Vierge au Voile." On wood, 2 feet 2 $\frac{3}{4}$ inches high by 1 foot 5 $\frac{1}{2}$ inches. It is much injured by repainting. Representations of this kind, with the child sleeping, are generally called "Silentium," "Vierge au Silence."

There is a remarkable story told concerning this picture. It is said that, divided in halves, it formed the covering of two casks at Pescia, where it was found by an amateur, who had it restored by so skilful an artist that no trace of the joining can now be seen. As early as 1620 it belonged to the La Vrillière collection in Paris. In 1728 it was in that of Prince Carignan, where it remained until 1743. Later on it was purchased for Louis XV.

The Virgin, kneeling on the ground, lifts the veil from the face of the slumbering Child to show him to the little St. John, who is kneeling beside her in adoration, the reed cross in his hands. A yellow veil escapes from a blue diadem on the Virgin's head. The diadem also holds the end of a muslin cloth which clings round her shoulder and falls on her arm. In the distance to the left are ruins, and the Pantheon is imagined as lying in the nook of the Tiber valley to the right.

"The contrast between the motionless calm of Christ's face and the wondering smile of the Baptist on the other side is admirable. If the 'Virgin of the Diadem' has any fault it is the want of warmth in the colouring which might justify the assumption that Penni had some share in the technical execution of the picture. The tone of the whole surface is colder than that of the 'Garvagh' Madonna. But this may be owing to abrasion and patching of the shadowed surfaces." (C. and C. ii. pp. 133-135.)

"The execution is probably by Giulio Romano. Much injured by repainting." (Kugler.)

XXV. MADONNA OF THE DIADEM.



Adoration of the Kings

No. 26.

MADONNA BRIDGEWATER.

No. 26.

MADONNA BRIDGEWATER.

Bridgewater House, London.

THIS picture is also known as "La Plus Belle des Vierges." It was not entirely painted by Raphael, but he put the finishing touches to it between 1508 and 1513 (in 1512, says Kugler). On wood, transferred to canvas, 2 feet 7 $\frac{3}{4}$ inches high by 1 foot 10 $\frac{1}{4}$ inches. It is imperfectly preserved.

This Madonna was originally in the Seignelay collection, and then passed in the Orleans gallery, at the sale of which, in 1792, it was purchased for £3,000, or \$15,000, by the Duke of Bridgewater, the ancestor of the present Earl of Ellesmere. He also bought at the same sale the "Madonna with the Palm."

The Child stretched across the Virgin's lap, rests his head against her left shoulder, raising his arms and turning his face towards her. The Virgin's left hand, with the veil in its grasp, is against his thigh, and her right near his shoulder.

There are several copies of this picture in different collections. The one in the Torrigiani Gallery, Florence, is a careful copy in the style of the Florentine painter Michael di Ridolfo Ghirlandaio. The background is quite plain. It is painted on the end of a barrel.

In the Naples Museum is a carefully coloured variation of this Madonna, called the "Réveil de l'Enfant," which is inappropriately named, for the Child is already awake.

"The infinite grace of the picture, by which it takes a dreamy hold on the imagination of the spectator, is owing less to the beautiful forms and features than to the exceedingly perfect lines, to the sweep of the movement of the mother and Child, to the disposition of the light." (Burckhardt.)

"The Bridgewater Madonna was finished almost to perfection before Raphael superintended its completion himself. Though it consists of but two figures, it cost Raphael as much thought as pictures of complex line and numerous personages. . . The Virgin's face, of the purest Florentine cast of beauty, is but the precursor of the still more lovely "Giardiniera" of the Louvre. The Child, of that expanded shape which characterizes the last phase of Raphael's art at Florence, is modelled with surprising breadth, yet with incomparable smoothness of blending in flesh." (C. and C. i. p. 345.)



XXVI. MADONNA BRIDGEWATER.

No. 27.

MADONNA DELLA TORRE.

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No. 27.

MADONNA DELLA TORRE.

(ALSO CALLED "MADONNA WITH THE STANDING CHILD," AND FORMERLY
THE "ROGERS' MADONNA.")

London.

THIS picture, according to Kugler, was painted in 1512; but it is not supposed to be entirely by Raphael. On wood, transferred to canvas, 2 feet 5 inches high by 1 foot 3 $\frac{3}{4}$ inches.

This picture came from the Orleans collection, where it was purchased, in 1792, by Mr. Willett for £150, or \$750. It then passed to the Hope and Rogers' collections. At the sale of the collection of the poet Rogers, in 1856, it was purchased by Mr. R. J. Mackintosh, son of the historian, and Recorder of Bombay, who exhibited it in Manchester in 1857 among the art treasures of all England. It is now in a private house in London.

The Virgin stands behind a parapet on which the Child rests one foot, with his arms around her neck. Her left hand clasps his left foot, her right is upon his waist.

"The 'Rogers' Madonna' is marked at once as being of Raphael's early Roman period by the greater breadth of its style, the grander forms of the figures, and the richness of dress which the master first appreciated after he witnessed the splendours of the Vatican. . . . The action is the more charming as the Virgin gazes at the boy with a delicious fondness, whilst he looks out of the picture with a smile, as if unconscious of all but the joy of the moment. The pleasure with which the picture fills the spectator would be without alloy but for the state to which it was reduced by accidents and repairs." (C. and C. ii. p. 132.)

"The picture has now lost its surface, and is interesting in a technical point of view on account of the bright reddish undertint which is apparent." (Kugler, Layard, ii. p. 514.)



No. 28.

MADONNA DI FOLIGNO.

No. 28.

MADONNA DI FOLIGNO.

("LA VIERGE AU DONATAIRE.")

Vatican Gallery, Rome.

THIS is one of the authentic Madonnas which Raphael painted in Rome in 1512. On wood, transferred to canvas in Paris in 1797, 10 feet 6 inches high, by 6 feet $4\frac{1}{3}$ inches.

This picture was ordered in 1511 of Raphael by Sigismondo Conti of Foligno, private Secretary to Pope Julius II., and a learned historian, for the high altar of the Conti Chapel in the Church of Ara Coeli in Rome, belonging to the Franciscans, where it was placed the next year.

The story goes that Conti ordered it as a votive offering to the Virgin in gratitude for her interposition between himself and a flash of lightning, or fire-ball, or, as other accounts have it, a bomb-shell which had fallen near his house at the siege of Foligno. The significance of the fire-ball—for it can hardly be a bomb—is accounted for by an American meteorologist, Mr. H. A. Newton, who has pointed out that a remarkable fall of meteors took place in Italy on September 4, 1511.

This Madonna was removed to the Church of Sant' Anna in Foligno in 1565, at the request of Anna Conti, a niece of the donor's, who was a nun at the convent of Sant' Anna, called "Le Contesse." It adorned that Church until 1797, when it was taken to Paris. In 1815 it was returned to Italy, not to Foligno, but to the Vatican, where it now is.

The Madonna, holding the Child, is seated upon the clouds above the distant city of Foligno, and surrounded by angels. Below, on the left, stands St. John the Baptist, in front of whom kneels St. Francis. On the right stands St. Jerome, who is here introduced because a celebrated convent of the Jeronimites, near Cremona, is dedicated to St. Sigismond, who was the patron saint of the donor. St. Jerome begs the protection of the Virgin for the donor, who kneels in front of him. Between the two groups stands a cherub bearing a tablet. In the distance is a view of Foligno with a rainbow encircling it, and a meteor in the sky.

This picture is especially remarkable for the deeper golden tint which was never apparent in the earlier works of the master. Vasari, who saw the picture in Rome, finds no words sufficient to express his admiration.

XXVIII. MADONNA DI FOLIGNO.

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Conti

No. 29.

MADONNA DELL' IMPANNATA.

No. 29.

MADONNA DELL' IMPANNATA.

No. 94, Pitti Palace, Florence.

THIS picture derives its name from the window in the background covered with a sort of linen pane ("impannata") instead of the modern glass. Its authenticity has often been doubted, but there is a drawing for it by Raphael, in the Royal Collection of England, and it was probably commenced, if not finished, by Raphael. Kugler attributed its execution to Giulio Romano.

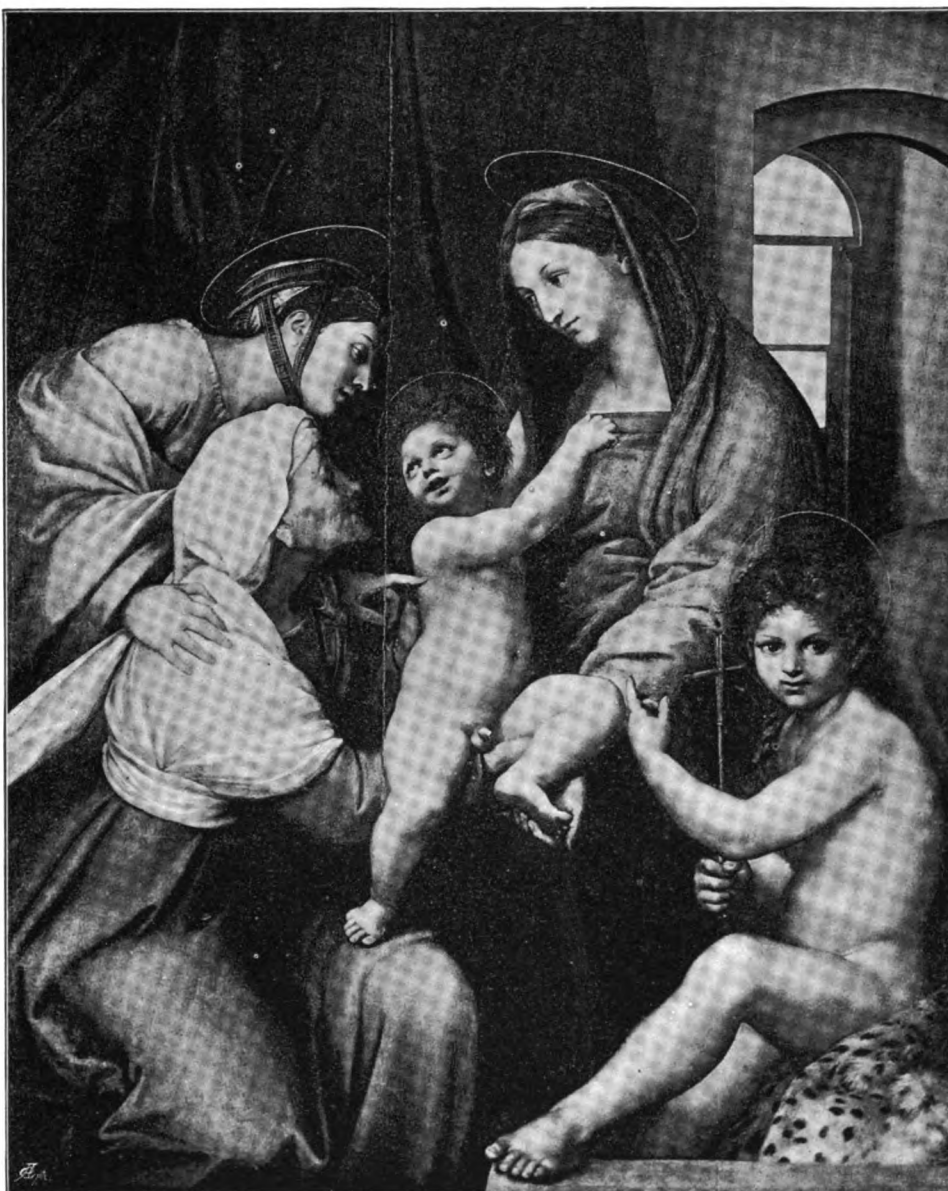
It was painted, on wood, about the time of his "St. Cecilia" (1513), for Bindo Altoviti, a young Florentine banker, celebrated for his beauty, who had a palace on the right bank of the Tiber, near Raphael's villa on the other side of the Bridge of Sant' Angelo, in Rome.¹

It came into the collection of the Grand Duke Cosimo, who placed it on the altar of the chapel called "della Stanze Nuove," in his palace at Florence. It was catalogued as one of the works in the "Tribuna" of the Uffizi, in 1589.

The Virgin presents the infant Jesus to Elizabeth; Mary Magdalen is behind, and shows to the Saviour the little St. John, eight or nine years old. The slight anachronism in the age of St. John is explained by the distinction of some sort required as he was the patron saint of Florence.

"... The coarse nature of Giulio Romano was allowed to vulgarize the nobler conception of shape and limb which characterized his master. Parts of the St. Elizabeth and the female behind her, which are by a feebler hand than even that of Giulio, required Raphael's touch to bring the pigments of less gifted men into harmony. Every part of the picture reveals the master's intention to convey the idea of the humble descent of the family of Joseph. The scene is laid in a cottage; a green curtain conceals the bed. Mary's face is beautiful and affectionately grave. Her garments are plain, though still in the traditional colours." (C. and C. "Raphael," ii. pp. 171-173.)

¹ Bindo Altoviti's portrait by Raphael is in the Pinakothek, Munich (No. 1052); by some thought to be a portrait of Raphael himself.



XXIX. MADONNA DELL' IMPANNATA.

Reproduced by permission from a photograph by Fratelli Alinari, Florence.

No. 30.

MADONNA DEL DIVINO AMORE.

No. 30.

MADONNA DEL DIVINO AMORE.

("MADONNA OF DIVINE LOVE.")

No. 22, Sala Grande, Museum, Naples.

WHILE Raphael was engaged upon his great and interesting work the "Madonna di Foligno," he gave some attention to minor pieces in his studio, which he probably disposed of to his friends, on the clear understanding that they were not altogether executed by himself. This picture and the "Madonna dell' Impannata" evidently belong to this class. The execution is generally attributed to Giulio Romano, but Kugler says: "It betrays more of Raphael's hand than most of his later works."

Raphael consigned this picture to Leonello da Carpi, of Meldola, a kinsman of Alberto Pio, about 1513. According to Vasari, it afterwards passed into the possession of "the most reverend Cardinal da Carpi, son of the above-named Signor Leonello, a very zealous admirer of our arts." It was bought at auction by Cardinal Alexander Farnese, who left it, in 1624, to his relatives at Parma, and through the succession of the Parmese princes to the throne of Naples, the picture came into the possession of the Neapolitan State, and thence to the Naples Museum.

The Virgin is seated with the Child astride upon her knee. She has her hands devoutly clasped in adoration of her Son, who has his right hand raised, giving a benediction to the little St. John, who kneels on the left, the reed cross in his left hand, and his right hand upon his heart. St. Elizabeth, seated behind, gently sustains the right arm of Christ. Joseph appears in the background on the left.

Passavant and other authorities consider this picture in Naples authentic; but some affirm that the original was taken to St. Petersburg, a supposition which is very doubtful.

"The composition is good. . . . The execution is that of Giulio Romano. The treatment is sweeping and a little coarse; the shadows dark, leaden, and cold." (C. and C. ii. note to p. 169.)



XXX. MADONNA DEL DIVINO AMORE.

Reproduced by permission from a photograph by Fratelli Alinari, Florence.

No. 31.

MADONNA DELLA SEDIA.

No. 31.

MADONNA DELLA SEDIA.

(OR, "MADONNA DELLA SEGGIOLA.")

No. 151, Pitti, Florence.

THIS picture derives its name from the chair ("sedia") in which the Virgin is sitting. Painted on wood, 2 feet $4\frac{3}{4}$ inches in diameter, entirely by Raphael's own hand, between 1510 and 1514.

This is the most popular picture by Raphael, and no other work of art is so well known. Photographs, copies, and engravings of it have been disseminated by thousands. It was probably painted for Pope Leo X., or one of the Medici. It was exhibited as far back as 1589, in the "Tribuna" of the Uffizi. It has been much injured by cleaning and restoring. The Virgin holds the Infant on her lap, the glance of both being directed to something in front of the picture, yet not at the same object. St. John stands in adoration on the right.

"The pretty and poetical legend of this famous picture relates that, centuries ago, there dwelt among the Italian hills near Rome a venerable hermit, whom the people called Father Bernardo. During a terrible storm his life was saved by Mary, the beautiful daughter of a wine-dresser, and by an old oak-tree in whose branches he had taken refuge; so he prayed to God to distinguish them in some way. Years passed away, the hermit died, and the oak-tree was converted into casks for Mary's father. One day Mary was sitting by one of these casks playing with her children, the elder of whom ran towards her with a stick made into the shape of a cross. Raphael had long been seeking a model for a picture of the Virgin and Child; just then he passed by, and seeing the group, stopped and drew them on the smooth cover of the wine cask. This he took away with him, and on it painted the 'Madonna della Sedia.' Thus was the blessing and desire of the old hermit realized, and Mary and the oak were distinguished for all time." (Mrs. Clement, "Christian Symbols and Stories of the Saints," pp. 213, 214.)

"The most beautiful picture in the world, I am convinced." (Hawthorne.)

"The 'Madonna della Sedia' proclaims Raphael a colourist akin to the Venetians in the glow of his flesh, and the crystal purity and brightness of his pigments." (C. and C. ii. p. 228.)

"The Child is grand in form and expression, although the rounded limbs and features, and the clinging action are wholly infantine; the earnest yet child-like worship of the little St. John is no less appropriate and excellent. The composition is simple, the colour rich, and the heads of the Virgin and Child are highly finished, whilst the rest of the picture is painted with great freedom, yet softness produced without scumbling and leaving the lines distinct." (Passavant, "Raphael," i. p. 294, and ii. p. 294.)



XXXI. MADONNA DELLA SEDIA.

Reproduced by permission from a photograph by Fratelli Alinari, Florence.

No. 32.

MADONNA DEL PESCE.

No. 32.

MADONNA DEL PESCE.

("MADONNA WITH THE FISH.")

No. 365, Prado Gallery, Madrid.

THIS picture was painted entirely by Raphael, in Rome, in 1514-1515, for the church of San Domenico in Naples. On wood, transferred to canvas in Paris, 6 feet 6 $\frac{3}{4}$ inches high by 5 feet 2 $\frac{1}{2}$ inches.

The chapel in San Domenico, Naples, in which this picture was originally placed, was much resorted to by persons afflicted with diseases of the eyes; hence Raphael introduced Tobias with the fish, for Tobias had cured his father's blindness with the gall of a fish. St. Jerome, who holds a book in his hand, is also appropriately placed here, as being the translator of the book of Tobit.

This large altar-piece was taken from San Domenico by the Duke of Medina, Spanish Viceroy in Naples, in 1638, with the connivance of the General of the Dominican Order, together with other masterpieces. It passed out of his hands to those of Philip IV. of Spain in 1645, and he placed it in the Escorial. It was taken to Paris in 1813, but returned to Spain in 1822.

The Virgin is here represented sitting upon a platform, holding with both hands, and seemingly keeping back, the infant Jesus, who appears desirous of taking the hand of the young Tobias, kneeling on the left, with a fish in his hand. The Archangel Raphael, standing behind, presents him. On the right is St. Jerome, kneeling, with a book in his hands and the lion at his feet. A large curtain forms the background.

"This work forms the mid-point, or transition between the second and the third manner of Raphael. Its tone is everywhere clear. It has all the purity, all the simplicity of the first age, and, at the same time, all the firmness, all the breadth of style, the fruit of talent." (Q. de Quincy.)

"It is rare to find Raphael produce a more brilliant polish or more softness or flexibility of flesh; pure form is united to elevation, beauty, and graceful gesture. The 'Madonna del Pesce' is perfect in concentration as well as in drawing, colour, and treatment." (C. and C. ii. p. 224.)

"It unites in the happiest manner the sublime and abstract character of sacred beings with the individuality of nature." (Kugler.)



XXXII. MADONNA DEL PESCE.

After a photograph by Sucesor de Laurent, Madrid. Digitized by Google

No. 33.

MADONNA DELLA TENDA.

No. 33.

MADONNA DELLA TENDA.

No. 547, Old Pinakothek, Munich.

THIS work derives its name from the stretched green curtain ("tenda") which forms the greater part of the background. On wood, 2 feet $2\frac{3}{4}$ inches high by 1 foot $9\frac{5}{8}$ inches.

The authenticity of this picture is very doubtful. Kugler considers it to have been executed by Giulio Romano, from a cartoon by Raphael. Crowe and Cavalcaselle say it may have been painted after 1527, by Domenico di Paris Alfani, at Perugia. "He was long connected with Raphael, and he may have become possessed of one of Raphael's designs, from which he executed this picture." Baron von Wolzogen is of the opinion that the conception decidedly belongs to Raphael, though it could not have been entirely painted by himself.

This Madonna was once in the Escorial. It was carried away from Madrid by the French in 1813 to Paris, where it was purchased by Sir Thomas Baring for £4,000, or \$20,000. At the sale of the Baring collection in 1814, it was bought by the Crown Prince Ludwig of Bavaria, for £5,000, or \$25,000.

The Virgin is seated with her face in profile, holding with her right arm the infant Jesus, who is seated on her lap. He is turning his head, and seems to be listening to the words of little St. John, who is standing behind, his face partly hidden, in an attitude of adoration. The Virgin wears a veil over her forehead, upon which a red cloth edged with gold is twisted.

In the Accademia delle Scienze at Turin is a replica about the same size, in the manner of Perino del Vaga, a Florentine painter, which was sold by the Broglios in 1834 for 75,000 francs (£3,000 or \$15,000).

"It reminds us of the Madonna della Sedia in the general conception, and of the tone of the St. Cecilia as regards colouring." (Q. de Quincy.)

"It has been so roughly handled by restorers, and to such a degree, that it can hardly be distinguished from a copy." (Morelli.)



No. 34.

MADONNA DE' CANDELABRI.

No. 34.

MADONNA DE' CANDELABRI.

("LA VIERGE AUX CANDELABRES.")

Collection of Sir J. C. Robinson, London.

THE composition known as the "Madonna de' Candelabri" is now generally accounted one of the most excellent and attractive inventions of Raphael, and as such it is ranked in the same category as the "Madonna della Sedia" (Florence). This is one of the Madonnas which Raphael is supposed to have painted about 1515.

There are two representations of this subject, both claiming to be the original work. The picture from which our illustration is taken belongs to Sir John Charles Robinson of London. It was brought from Italy by the eminent picture dealer Buchanan about 1830-1840.

The other formerly belonged to Lucien Bonaparte and the Duke of Lucca. When the latter's collection was sold in London in 1841 it was purchased by Mr. Munro of Novar. It was afterwards the property of the Hon. H. Butler Johnstone, and was offered for sale at Christie's, London, in 1878, but not sold. At the close of 1882 it was exhibited at the Metropolitan Museum of Art in New York. About a year afterwards it was sent back to England, its present owner being unknown.

On a circular panel, the Virgin, a half-length figure in a standing position, holds with her left hand the infant Saviour, seated on a white cushion. One of his hands is on her shoulder, the other thrust into the folds of a blue mantle drawn across her throat. His bare feet are joined together, and he casts a cheerful and loving glance at the spectator. On each side of the principal group an angel (the head and one hand only visible) holds up a flaming candelabra, hence the name of the picture.

XXXIV. MADONNA DE' CANDELABRI.

*After a photograph by Ad. Braun and Co., Braun, Clément and Co. Successors,
Dornach (Alsace) and Paris.*



Raphael, 1500

No. 35.

MADONNA OF FRANCIS, I.

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No. 35.

MADONNA OF FRANCIS I.

(HOLY FAMILY OF THE LOUVRE, *GRANDE*.)*No. 364, Louvre, Paris.*

THIS picture is considered the finest work of Raphael in the Louvre, and the *chef d'œuvre* of all of Raphael's Holy Families. It is signed and dated on the border of the blue dress of the Virgin, "Raphael Urbinas, P. MDXVIII." On wood, transferred to canvas, 6 feet 5 inches high by 4 feet 3 inches.

Raphael painted this picture for Lorenzo de' Medici, as a present (with Raphael's "St. Cecilia") to Francis I. of France, and it was forwarded to Lyons on April 19, 1518. From Fontainebleau it was transferred to Versailles, and in 1537 it was restored by Primaticcio, and subsequently taken off the panel.

The infant Christ springs from the white cushion in the cradle on which he has been lying, to the arms of the Virgin, who raises one knee from the ground and receives him in her arms. On the left is the infant St. John, with clasped hands, sustained by St. Elizabeth, kneeling, in hood and mantle. Behind this group are two angels, one of whom is about to crown the Virgin with a wreath. In the background, on the right, St. Joseph rests his elbow on the wall and his face on his hand, "a fine rendering of ripe age and grand drapery."

"The Holy Family of 1518 manifests the maturity of Raphael's power in the large and imposing scale of figures amply clad in rich attire. A floor of coloured marble, a cradle of carved stone, and hangings about the bed, are natural accompaniments of palatial architecture. . . . Giulio Romano gave much help in its execution." (C. and C. ii. pp. 396-398.)

"This picture is one of the richest and most dramatic compositions of Raphael. In care and uniformity of execution, in fulness and grandeur of the drapery, in lightness and freedom of the motions, and in powerful effects of colour, this work approaches most nearly to the 'Transfiguration' in the Vatican." (Waagen.)



No. 36.

MADONNA DEL LAGARTO.

No. 36.

MADONNA DEL LAGARTO.

("MADONNA OF THE OAK.")

No. 371, Prado Gallery, Madrid.

THIS picture is variously known as the "Madonna of the Oak," from the oak-tree under which is the Holy Family, and sometimes as the "Madonna of the Lizard" ("Madonna della Lucertola"), on account of the lizard which was introduced by Giulio Romano in his copy, now in the Pitti Palace. It is signed on the cradle "Raphael Pinx." On wood, 4 feet 8 $\frac{3}{4}$ inches high by 3 feet 7 $\frac{1}{2}$ inches.

Nothing is known of the history of this picture, and with regard to its authenticity, which is doubtful, Messrs. Crowe and Cavalcaselle say: "Not a single touch is visible that can be assigned to Raphael. It was sufficient in those days that a composition should have the repute of coming directly from Raphael's palace, to insure its popularity and make adaptations of it desirable. Giulio therefore executed the 'Virgin under the Oak,' and, almost simultaneously, the smaller and more compact version of the same subject in the Madrid Museum, called the 'Virgin of the Rose.' . . . Its state is not good; some parts are injured by re-painting." (C. and C. ii. pp. 473-476.)

The Virgin is seated near a stone cradle, with the Child standing on its cushions, and resting one leg across the Virgin's knee. He looks up at his mother, whilst he stoops to take a scroll from the Baptist, on which are the words "Ecce Agnus Dei." The Virgin's left arm rests upon a piece of antique sculpture, upon which St. Joseph is also leaning, with one hand on his chin.

There is a copy of this picture in the Pitti Palace, in Florence, called the "Madonna della Lucertola," No. 57, the execution of which is usually assigned to Giulio Romano, though Crowe and Cavalcaselle think erroneously so. It is crude, dull, and hard.

There is also a replica, or copy, in the Hermitage, St. Petersburg, called the "Madonna del Lagarto," assigned to Giulio Romano.



XXXVI. MADONNA DEL LAGARTO.

After a photograph by Sucesor de Laurent, Madrid.

No. 37.

MADONNA DELLA PERLA.

No. 37.

MADONNA DELLA PERLA.

("MADONNA OF THE PEARL.")

No. 369, Prado Gallery, Madrid.

IT is related that when Philip IV. of Spain first saw this noble work he exclaimed, "This is my pearl!" Hence the title which has since designated the picture.

This Madonna was probably painted by Giulio Romano from a design which Raphael made about 1519. "It has been greatly overpraised." (Kugler.) "The texture and modellings betray the hand of Giulio Romano." (C. and C.) On wood, transferred to canvas, 4 feet $8\frac{3}{4}$ inches high by 3 feet $9\frac{1}{4}$ inches.

It is not known how this picture originally passed into the hands of the Counts of Canossa, who had treasured it as a prize, from the days of Vasari, to the beginning of the seventeenth century, when, there is reason to suppose, they gave it to Cardinal Luigi d'Este, who gave it to Catherine Sforza, Countess of Santa Fiore. It has almost been proved by circumstantial evidence that Vincenzo, Duke of Mantua, afterwards obtained it from the Sforza. It passed from Mantua to England, where it was purchased by Charles I., with a number of other works of art. After his death it was bought of Cromwell, by Alonzo de Cordenas for Philip IV. of Spain, for £3,000, or \$15,000. King Joseph Bonaparte carried off this picture, with many others, to Paris in 1813, but it was restored to the Escorial in 1822, after having been taken from its original frame and stretched on canvas.

This is a group similar to that of the "Madonna of the Oak," but here the figure on the right is replaced by St. Anne, while St. Joseph is seen in the background to the left.

"Giulio's burnished handling, impaired by accidents, is not enlivened with a single one of Raphael's finishing touches. Giulio sufficiently showed how thoroughly he had mastered the group, when he produced the celebrated adaptation of it which is known as the 'Madonna della Gatta' in the Museum of Naples." (C. and C. ii. p. 472.)

"The colouring of the picture, though somewhat faded by the effect of time, has preserved great vigour, and a harmony which, in some of its parts, need fear no comparison with the works of the Venetian school. In more than one place of the picture we detect corrections or second thoughts." (Q. de Quincy.)



XXXVII. MADONNA DELLA PERLA.

After a photograph by Sucesor de Laurent, Madrid.

No. 38.

MADONNA DELLA ROSA.

No. 38.

MADONNA DELLA ROSA.

("MADONNA OF THE ROSE.")

No. 370, Prado, Madrid.

THIS picture owes its name to an accident. When it was altered by repainting, the Saviour's foot was set at rest on a parapet on which a rose was lying, and the object on which it originally reposed was obliterated. The modern parapet, foot, and rose, were retained, though much was subsequently done to restore the surface to its original brilliancy.

It was painted by Giulio Romano, about 1519, possibly from a design by Raphael, but without his active co-operation. On wood, transferred to canvas, 3 feet 4½ inches high by 2 feet 9 inches. It has been much injured by patching and restoring. Numerous copies and adaptations have been made from the original.

Passavant says that the beauty of the design, especially the head of the Virgin, proves that Raphael painted this picture himself, but other authorities do not agree with him.

"Mary is seen in half length, sitting in a room with the infant Christ supported by her left hand, and one of his legs thrown across her knee. Bending forward with both arms outstretched, he draws a scroll out of the fingers of John, who stands to the left at the Virgin's side. She looks down with melancholy serenity at the children's play, while St. Joseph, in rear of John, appears clutching his mantle, and absorbed in thought. (C. and C.)

"A rosy tint like that of the flower in the Virgin's hand, [*sic*] pervades the whole painting, and gives it a certain insipidity unknown in the works of Raphael." (Viardot.)



XXXVIII. MADONNA DELLA ROSA.

After a photograph by Sucesor de Laurent, Madrid.

No. 39.

MADONNA DEL PASSEGGIO.

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No. 39.

MADONNA DEL PASSEGGIO.

Bridgewater House, London.

IN the Bridgewater collection, belonging to the Earl of Ellesmere, is one of the unauthentic Madonnas of Raphael's Roman period, called "del Passeggio" from the scene represented. The execution of this picture is generally attributed to Penni, surnamed "Il Fattore," one of Raphael's assistants. It is 2 feet 9 inches high by 1 foot 11 inches.

It originally belonged to the Duke of Urbino, and subsequently to Philip II. of Spain, Rudolph of Germany, Queen Christina of Sweden, Duke of Bracciano, and the Duc d'Orléans. At the sale of the latter's collection in 1708 it was purchased by the Duke of Bridgewater for £3,000, or \$15,000. Many repetitions of this subject exist, all taken from the Ellesmere example.

The picture represents a scene in the flight into Egypt, when the Virgin and Child pause to greet the young St. John, who approaches to embrace the Saviour. The Virgin clasps the arm of the Child standing in front of her, and places her right hand on the head of John the Baptist. In the background to the left is St. Joseph half hidden by a mound.

"The idea is charming, well thought out and clearly expressed in the language of Raphael himself, but by a secondary interpretation which leaves little place for the grand emotion produced by works truly original." (Translated from "Les Vierges de Raphaël," by F. A. Gruyer, iii. p. 377.)

"The children are peculiarly graceful, almost in Raphael's Florentine manner; but the drapery of the Madonna is heavy, and resembles the work of later artists." (Kugler, Layard, ii. p. 516.)

"Even the landscape, which is the prettiest of its kind in pictures of this class, is not by Raphael. Stiffness and affectation are not wanting in the sculptural forms of the infant Christ. The execution and colouring are moderately successful, the drawing in parts incorrect." (C. and C. ii. p. 552.)



No. 40.

MADONNA DI SAN SISTO.

No. 40.

MADONNA DI SAN SISTO.

(SISTINE MADONNA.)

No. 80, Gallery, Dresden.

THIS was the last Madonna which Raphael painted (in 1519, one year before his death). It was executed entirely by his own hand, and while all the other Madonnas and easel pictures by Raphael (except the St. John of the Uffizi, Florence) were painted on wood, this one is on canvas of very fine texture, 9 feet 3 inches high by 7 feet. It was painted for the monks of the Monastery of San Sisto, whence its name, for the high altar of their church at Piacenza.

This great work was purchased in 1753 from the monks of San Sisto, by the Elector Augustus III., of Saxony, for 40,000 Roman scudi (about £9,000, or \$45,000). It was carried to Paris by Napoleon, but returned soon after. In 1827 the picture was restored (?) by the Roman restorer Palmaroli by cleaning and stippling, some of the colour being peeled off.

A pretty, but not authentic, legend says that the idea of the angels at the base of the picture was suggested to Raphael by seeing two little boys who had climbed up to one of the windows of his studio and were intently gazing at him while he worked.

"No words, however subtle they may be, can do justice to Raphael's 'Madonna of St. Sixtus' . . . Above all there is beauty and fitness in the contrasts between the age of Sixtus, and the youth of Santa Barbara, and the pitting of the human semblances with the supernatural air of Christ, or the lofty dignity of Mary, whose contour is faultless, whose brow is perfect, and whose eyes, like those of her divine son, reflect an eternity of unutterable fondness." (C. and C. ii. p. 369, etc.)

"This masterpiece by Raphael has, by many critics, been regarded as the first painting in the world. In force and sentiment, as an altar-piece, and in the ease and harmony of its composition, this work has hardly an equal; whilst in the dignity and grandeur of the Divine Mother, no work can be compared with it. The peculiar "divine" expression of the Madonna's face is due in part to an exaggerated breadth between the eyes, and partly to the peculiar non-focussing of the eyes, by which they are made to look at no particular point, but into indefinite distance."¹ (Loomis.)

¹ The only other similar treatment of the eyes appears in the "Transfiguration." Raphael evidently reserved such means for extreme cases.

XL. MADONNA DI SAN SISTO.



MADONNAS GROUNDLESSLY ASCRIBED TO RAPHAEL.

THERE are a number of Madonnas which have been ascribed to Raphael, besides the forty already mentioned. None of these are authentic, but some of the most important of them will be noticed below.

MADONNA WITH THE PINK.—In the collection of Count Luigi Spada, at Lucca, Italy, was formerly a Madonna, supposed to have been painted by Raphael about 1505. It resembles the "Madonna Cowper of 1505," the Virgin being seated in a room with a pink in her hand. It is not known where this picture is at present. There are numerous copies of it. One belonging to the Duke of Northumberland, from the Camuccini collection, is probably by an assistant of Raphael. Other copies are in the Earl of Pembroke's gallery; Palazzo Torlonia, Rome; the Loretto Treasury, and at Brescia.

SMALL HOLY FAMILY OF THE LOUVRE.—In the Louvre (No. 365) is a small picture, 12½ inches by 15 inches, representing the Virgin seated on a rustic seat, watching the play of the infant Christ, and the young Baptist, who kneels on the left of St. Elizabeth. The execution of this work is sometimes attributed to Giulio Romano, sometimes to Garofalo (1481-1559), and Morelli considers it to be by Bagnacavallo.

"A ruddiness of tone in the flesh has suggested that Garofalo, at one time a student of Raphael, may have been the painter, but the style is that of Raphael's school about 1518, and the handling is like that of Polidoro da Caravaggio." (C. and C.)

MADONNA OF THE RUINS.—This picture formerly belonged to Charles I.; after his death it passed to the Escorial. It was removed from there in the beginning of the present century, and was in the Bankes and Lacy

collections. At present, it is supposed to be in St. Petersburg. On a panel 32 inches high by 22 inches.

The Virgin is standing near some ruins with her right hand touching the Child, who is seated upon a piece of sculpture. St. John kneels on the right, holding his cross. St. Joseph is in the background under an arch. A walled city appears in the distance.

"A sketch by Raphael, carried out by a disciple or follower of his manner. The execution appears to be that of Giulio, or his assistants, Penni and Polidoro da Caravaggio." (C. and C.)

MADONNA DI LORETTO. Also called the "**MADONNA DEL POPOLO.**"—In Rome, about 1511, for Pope Julius II., Raphael painted a Madonna for the Church of Santa Maria del Popolo, representing the Virgin lifting the covering from the Child, who has just awakened from sleep upon a pillow, and who lifts up his hands towards his mother, while Joseph peers over her shoulder at him. The action is similar to that in the "Madonna of the Diadem" (Louvre).

At the close of the sixteenth century, this picture was offered to the Emperor by Cardinal Sfondrato, and according to a legend, it found its way later into the Sanctuary at Loretto, from whence it disappeared in the time of the French Revolution. The original is supposed to have been lost, but a picture found in Stockholm at the beginning of this century is claimed by Dr. Axel Lamm, of Stockholm, who now owns it, to be the original of the "Madonna di Loretto." In 1880 he loaned it to the South Kensington Museum, London, but it was returned to him in 1890.

According to de Quincy, Raphael wrote his name and his age, seventeen, on a picture resembling this, which Morcelli relates to have seen at Fermo. On the staff of Joseph was the following inscription:—"R.S. V. A.A. XVII. P." ("Raphael Sanctius Urbinensis anno aetatis XVII., pinxit.") This was the first idea of a composition which he afterwards repeated in the "Madonna di Loretto," with the difference in the attitude of the infant that, instead of being asleep, it has just awakened.

The copy of this picture which is generally considered the best is the one made by Giulio Romano, and which was in the possession of the late Mr. W. K. Lawrie at Florence. Another copy was purchased for the Louvre in 1821 for 100,000 francs from M. de Scitivaux.

"The 'Madonna del Popolo,' judged from the copies which have come down to us, was certainly one of the most beautiful of Raphael's compositions." (J. A. Crowe and G. B. Cavalcaselle, "Raphael," ii. p. 109.)

MADONNA WITH THE SLEEPING CHILD. ("La Vierge au Silence.")

Representations of this kind, with the Child sleeping, are generally called "Silentium," "La Vierge au Silence." There are six repetitions of this subject, in the Brera, Milan; the Esterhazy collection, Pesth; the Blenheim collection; the Corsini Palace, Florence; the Hermitage, St. Petersburg; and at the Hague, "none of which will bear examination as genuine productions of Raphael, nor can they claim to be more than feeble echoes of the master's thoughts; yet the superior attraction of the subject is apparent from the frequency of its multiplication." (C. and C.)

MADONNA ALFANI.—The Alfani family of Perugia formerly owned a Madonna of the school of Perugino. It passed from them to the Patrizi family at Terni, and is now said to be in a private house at Turin.

"It is only a reduced copy of Perugino's Madonna at the Vatican, and certainly not by Raphael." (J. A. Crowe in Burkhardt's "Cicerone.")

ECCE AGNUS DEI. ("Behold the Lamb of God.")—Known in French as the "Vierge à la Légende," is in the possession of the Hon. Mr. Johnstone, London. The child, in its mother's lap, is holding in one hand the end of a scroll, the other end of which is held by St. John.

MADONNA ANCAJANI.—This Madonna, in the Berlin Gallery, is properly an Adoration. It is said to have been painted about 1500 for a monastery at Ferentello, Italy. It afterwards came into the Ancajani family, hence its name. Messrs. Crowe and Cavalcaselle think it is by Lo Spagno.

IL RIPOSO. ("The Repose.") (*Belvedere Gallery, Vienna*).—"This is a joint production of Giulio Romano and Penni; freely and badly painted. The Child is extremely beautiful." (Kugler.)

The Virgin, kneeling, bends forward with the Child towards St. John, who, kneeling, holds some fruit with his left hand. Joseph takes John by the left hand, as if to bid him rise.

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